IN THIS ISSUE: **THE INK PATH OF THE GREAT....By Carl Tollefsen**

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Photo © James Madison Todd

HANS KINDLER

Conductor of the National Symphony Orchestra, Washington, D. C. Opened Its Fourth Season, October 21, Including Baltimore Concerts and a Southern Tour

CHALIAPIN AND HIS FAMILY

at their summer home, Schloss Lebenberg, at Kitzbühel in the Austrian Tyrol. Top row: Count Jean de Limur and his wife, the former Stella Petzold-Chaliapin. Second row: Chaliapin's daughter, Marfa; an acquaintance; Chaliapin; his wife. Seated on the ground: left, Marina, right, Dassia, Chaliapin's daughters. (Photo ©Sykora, Kitzbühel.)

LUCREZIA BORI

in Atlanta, Ga., photographed with her little mascot, Rowdy II, on October 18, the day of her concert there. The dog, which is a German schnauzer, never leaves his mistress when she is on tour. At her concerts he sleeps under her fur-trimmed green velvet coat just behind the curtain of the stage where she sings.

ERNESTO BERUMEN,

pianist and teacher, has resumed his teaching at the La Forge-Berúmen Studios, New York, and is preparing new programs for the current musical season. Mr. and Mrs. Berúmen appeared in piano recital at New Britain, Conn., on September 10, prior to their short vacation spent in Canada. Mr. Berúmen is again to appear this winter in several recitals in New York and the vicinity, and will also have Mrs. Berúmen assist him in several new works for two pianos.

SIR HAMILTON HARTY

on the SS. Monterey, en route from Australia to California, previous to his conducting in Hollywood and Chicago. The British conductor subsequently sailed for Europe on the SS. Olympic, August 20.

JASCHA HEIFETZ

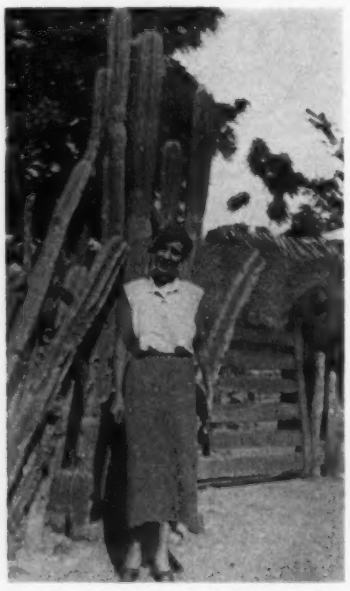
with Mrs. Heifetz, greeted at the airport at Buenos Aires during the violinist's recent tour of South America. (Photo by Steiner.)

ENZO DELL'OREFICE

has prepared the production of Jacob Weinberg's Hebrew opera The Pioneers, which will receive its première at Mecca Auditorium, New York, November 25, 27 and 29. The principals are Lola Monti-Gorsey, Lucien Rutman, Nicholas Salavsky, Grace Angelau and Simon Jurist. Michael Feveisky is to conduct. Excerpts from this score have been heard in concert.

NINA TARASOVA

with the American pianist Milne Charnley, in the mountains of Haute-Savoie, France, where the singer gave a concert at a chateau.



MARTHA BAIRD,

pianist, standing beside a cactus plant fence during a motor trip she made this summer from Mexico City to the Pacific Coast. After returning to the United States Miss Baird played two concerts at Music Mountain, Conn., with the Gordon String Quartet August 26 and September 12.

SASCHA JACOBSEN,

violinist, is broadcasting a series of concerts over WBAL every Tuesday evening. Mr. Jacobsen is a prominent concert artist and also is director of the Musical Art Quartet. His radio concerts are one of WBAL's exclusive features.

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MUSICAL COURIER

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Vienna Opera Opens Season With Metropolitan Guests

Melchior Fills House—Volksoper Has Successful Restoration—Richard Tauber Sings in His Own Operetta—Viennese Radio Festival Introduces New Works

By PAUL A. PISK

VIENNA.—Guest artists mostly from the Metropolitan Opera of New York, have been the Vienna Opera's opening gambit this year. A powerful attraction was needed, because people do not like to go to the opera before the fine summer weather is over. First came Emanuel List, who sang the Commander in the Salzburg performance of Don Giovanni. He scored a success as Sarastro in The Magic Flute and was cordially applauded. Julius Patzak, the Austrian tenor from the Munich Opera, was also received enthusiastically as Tamino.

Lauritz Melchior, as Guest No. 2, sang the tenor part in a whole series of Wagner performances. This was a great help for the Vienna house, because the heroic tenor branch is not well manned at this Opera. Melchior began with Lohengrin and, getting over a short indisposition at the beginning, delighted the audience with his beautiful style. Tristan was presented under the baton of Bruno Walter, with Melchior stirring the audience in the title part. Isolde was magnificently sung and acted by Dorothee Manski, noteworthy dramatic soprano, also from New York. Tannhäuser and the Ring followed. Here Friedrich Schorr was acclaimed in the baritone rôles. The last Götterdämmerung was conducted by Felix Weingartner, who has preserved his former temperament in spite of his seventy years of age.

TROUBLE BEHIND THE SCENES

The fact that there are so many guest singers and guest conductors also indicates that something is happening behind the scenes. Indeed, Richard Strauss had some conferences with Clemens Krauss, the director, and with some singers in Salzburg. Everybody in Vienna knows that Krauss would like to go to Germany, but everything else is rumor. It is a fact, however, that Frau Ursuleac, the lyric soprano who is close to Krauss, will sing in Berlin. At a domiciliary search visit (she was suspected of being Nazi) the police found her contract for sixty evenings with the Berlin State Opera. It is an open secret that other Vienna singers like Völker, Hammes, Manowarda and Frau Rünger have offers to sing in Berlin under magnificent financial conditions. Let us hope that the Vienna Opera will be able to overcome these difficulties, caused by the luring away of its most eminent artists.

VOLKSOPER RE-OPENED

A new difficulty for the State Opera is the re-opened Volksoper. This theatre, where Jeritza, Schützendorf, Manowarda had been engaged in former years, was closed two years ago. There was no artistic management, no good performances, no public. But now two new producers, Karl Lustig-Preau, who was director in Berne (Switzerland), and Jean Ernest, a Roumanian singer, have reopened the house again. They have engaged a great many new singers, two excellent conductors, Walter Herbert (a fine young musician who conducted in Germany before) and Dr. Robert Kolisko, the former first conductor of the Zürich Opera House.

The opening performance was Nicolai's Merry Wives of Windsor, which has been unjustly neglected, largely because Verdi's Falstaff deals with the same plot. The orchestra played well under the baton of Mr. Herbert. The cast was vocally good. There were three guests in principal rôles. Berthold Sterneck from Munich, a dark-timbred basso, sang the part of Falstaff with artistry and effective humor. Hilde Oldenburg from Hanover has a nice voice, well trained for coloratura, but she does not always sing in tune. Her acting is agile and emotional. The jealous husband had a good protagonist in the person of Leo Weith, who came from Breslau. The scenographer, Karl Josefovich, had painted the drops in charactertisic colors and fairy-tale style. The first performance, introduced with a little prologue, had a success.

WOLF-FERRARI'S SLY IN VIENNA PREMIÈRE

The Volksoper also gave us the first Vienna performance of Wolf-Ferrari's Sly. Giovacchino Forzano, the librettist of Puccini, has taken the well-known story of the poet, Sly, who lived in deepest misery and had only one consolation—wine. Being drunk and asleep, he is taken to a count's castle, who makes him believe that he, the poet, is the owner of all the riches. At first the poet doubts his new life; later he begins to believe and to fall in love with the countess. Here the comedy is finished and the poet thrown into the wine-cellar. He commits suicide and—too late—the countess confesses her own guilt. Her real love was Sly.

The genuinely Italian music has rhythm, temperament and color. The ballad of Sly in the first act is remarkable. Peter Baxevanos, a Greek tenor, who won the first prize at the singers' competition in Vienna, sang this piece and his rôle with an ideal lyric voice. He ought to develop into a really first-class singer. The music of the second act describes with beautiful irony and grotesquerie, the world of make-believe and of dream, but in the tragic last act the composer is not convincing. Dr. Kolisko conducted the opera with temperament and æsthetic economy of movement. Among the other singers Karl Kirchweg with his full-toned baritone is worth mentioning. Margarete Kozenn, the soprano, is not yet ripe for her part. Dr. Vollbach, the guest producer from Stuttgart, had a remarkable success, too. The applause was sincere.

THREE TIMES TAUBER: SINGER, COMPOSER, JUGGLER

Richard Tauber, eminent tenor, is not content with his glory on the stage. Now he is also a composer and his new operetta, Der Singende Traum (The Singing Dream), was recently performed at the Theater an der Wien. The story, written by Marischka and Feiner, is sentimental and rather banal. A Chinese magician-artist finds a European singer full of beauty and talent in a music hall. He hypnotizes her and is able to make her a great artist, but does not succeed in winning her love. She marries a naval officer and he con-

(*Continued on page 6*)

Orchestras and Soloists Are Dominant in Parisian Scene

Opening of Autumn Season Brings Resumption of Concerts by Lamoureux, Colonne, Pasdeloup and Orchestre Symphonique Forces—A Novelty by Prokofieff

By IRVING SCHWERKÉ

PARIS.—The season has opened, and on an orchestral-soloist note. The initial onslaught disclosed so many big names in the profession one was reminded—if, indeed, reminder were needed—that ours is a numerous and well populated calling. Within a week four symphony orchestras threw open their doors and, praises be, not only to large audiences, but to more than capacity crowds. The handwriting would seem to be on the wall, and as every reader is wise, no interpretation of it is required.

The Lamoureux Orchestra is as heretofore holding forth in the Gaveau Hall with a pair of concerts each week-end. This season's conductors are Pedro de Freitas-Branco, Jean Morel, Eugene Bigot, Charles Munch and Louis Fourestier. The inaugural concerts, conducted by Pedro de Freitas-Branco, consisted of a wide variety of classical, romantic and modern music, and enlisted the services of such soloists as Lazare-Levy and Carmen Guilbert, pianists, Yvonne Astruc and Marcel Darrieux, violinists. Two of the four concerts were devoted to Spanish music.

MELCHIOR WITH COLONNE FORCES

The Colonne Orchestra continues at its old stand, the Chatelet Theatre, and is again headed by Paul Paray. The first two concerts of the new course were (always a sure draw in Paris) all-Wagner programs. The usual numbers were played and the announced soloists were Lauritz Melchior, tenor, and Germaine Hoerner, soprano. I say "announced" lest the reader think I am making out I heard all these concerts, which were being given at the identical hour.

The Orchestre Symphonique de Paris is playing in the Salle Rameau, which, if you do not happen to know, is the new name for the erstwhile Salle Pleyel. The first concerts were under Pierre Monteux, with Toti dal Monte, soprano, and Piatigorsky, cellist, soloists. Other conductors of the season will be Bruno Walter, Georgesco, Scherchen, Szell and Mengelberg; soloists, Marian Anderson, Brailowsky, Horowitz, Hubermann, Francois Lang, Schipa and Kiepura.

NOVELTY BY PROKOFIEFF

The Pasdeloup Orchestra, this year under Albert Wolff, has deserted the Champs-Elysées Théâtre, and taken up headquarters at the Opéra-Comique. The soloists thus far were André Baugé (baritone), Jacques Thibaud (violinist), Erica Morini (violinist), Clovis-Steele duo, and Serge Prokofieff (composer-pianist). The Chant Symphonique by the latter, was no doubt the first "first audition" of the season. It

(*Continued on page 27*)

Schönberg's Birthday Marked In Prague by New Composition

Austrian Composer's Free Transcription for String Quartet and Orchestra of Handel Concerto Grosso Has World Premiere—Tschaikowsky's Mazeppa and Nedbal Pantomime Given by National Theatre

By GERTH-WOLFGANG BARUCH

PRAGUE.—On September 26 an event of some interest to the musical world took place here, when the orchestra of our radio station under Karel Jirak presented the world première of the concerto for string quartet and orchestra, written on the Concerto grosso op. 6, No. 7 of Handel, in free transformation by Arnold Schönberg. The broadcast was given during a Schönberg Festival in honor of the sixty-year-old composer.

The motive for the new composition, it is understood, was Schönberg's desire to write a suitable work for the Viennese Kolisch-Quartet. Consequently the idiom and construction employed are far removed from his true and revolutionary style. The transition is not successful, for, in contrast to his former arrangement of Bach's prelude and fugue in E flat for orchestra, Schönberg has here altered not only the letter but the spirit of the Handel score. Besides the modern orchestration, using sweetish stringed ensemble, powerful wind instruments, piano, harp and percussions, new cadences and other revisions of the original musical substance may be perceived. It is to be hoped that Schönberg will follow this interpretative experiment with a return to his characteristic radicalism. At the beginning of the broadcast the Kolisch-Quartet gave a fine reading of Schönberg's string quartet No. 2. The verses of Stefan George, which are set to the music of the third and fourth movements, were sung by Julia Nessy-Baecher.

NEW SEASON BEGINS

The season's first local première at the Czech National Theatre was Tschaikowsky's Mazeppa. Both libretto and music of this work show too clearly Tschaikowsky's aspirations to public favor. Only in two preludes—Mazeppa's ride and the battle of Poltawa—do we recognize the stirring symphonist, while the delicate lyrist emerges only in Maria's concluding scene. Despite the faults of the score, the excellent production insured a tremendous success. Josef Munclinger, who staged the opera, as well as translating it into Czech, took the part of Kotschubej; Zdenek Otava was in the title rôle, and Mila Kocova was Maria. Milan Zuna conducted.

BALLET-PANTOMIME

Oskar Nedbal's ballet-pantomime, The Lazy Jack, was announced by the National Theatre as a first performance. However, it was recalled that the work had already been presented here in 1912. The action, based on a folk tale of F. K. Hejda, is the popular plot of a young ne'er-do-well who wins a princess. Even at the time of its first presentation the music was commonplace and without originality, so that criticism is needless today. The score is an

(*Continued on page 26*)

Berlin Philharmonic in Winter Schedule

Initial Concert of Furtwängler's Series Includes Bruckner's Ninth Symphony—Elisabeth Rethberg Acclaimed in Arias by Bach, Mozart and Weber

By HANS L. HENIOT

BERLIN.—Furtwängler's ten Philharmonic concerts for this winter had an auspicious beginning, opening with Bruckner's ninth symphony. This magnificent work, built on Olympian lines, was interpreted by the dynamic German conductor with a regard for its architectural impressiveness that made some of the lengthier and less significant moments appear as a logical counterpart to the soaring moments of its divine inspiration. The giant-like strides of the scherzo were given with shattering effect and disclosed the magnificent bowing of the orchestra that swept onward with seemingly irresistible force. We hope that some day Furtwängler can be persuaded to perform the original version orchestrated by the composer in place of the Ferdinand Löwe scoring that has softened some of the effects too daring for Bruckner's day.

Elisabeth Rethberg, as the distinguished soloist of the evening, sang Bach's cantata, Non sa che sia dolore, Mozart's L'amero aria from Il re pastore, and the Ocean aria from Oberon. The contrapuntal character of Bach's voice-writing had that effortless ease and brilliancy of execution so characteristic of his instrumental treatment of the voice. The program closed with a pulsáting interpretation of the Oberon overture, evoking storms of applause from a house crowded to the last available seat.

King of Denmark Decorates Norena

(*Special cable to the Musical Courier*)

COPENHAGEN.—Eidé Noréna scored a success in La Traviata at the Royal Opera. She sang two performances, the King of Denmark and Court officials attending both. After the second, Noréna was called to the King's box and received from his hands the Royal Decoration Ingenio et Arte. R. P.

THE INK PATH OF THE GREAT

Some Thoughts of an Autograph Collector

By CARL TOLLEFSEN

WHOEVER collects autograph letters and follows that fascinating hobby, comes under the heading of "autograph hunter" or "hound," and sometimes even incurs the epithet of "pest."

If he is a genuine lover of autographs he disregards criticism, plunges ahead, unearths treasures and has a heap of fun doing it—a pleasure which his vilifiers never know. An American author described autograph collecting as "the most gentle of emotions," and the writer of this article heartily subscribes to that sentiment.

I am often asked when I began to collect and I find several personal letters dating back to the early nineteen hundreds. These were mainly of contemporaries; the idea of delving back into musical history had not occurred to me then.

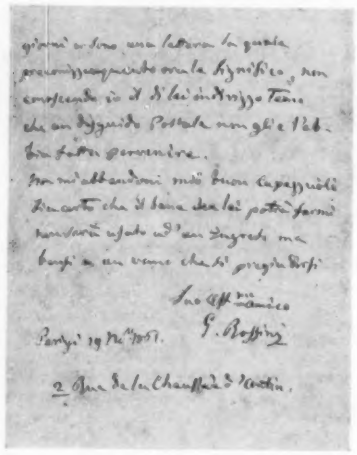
A fine two-page letter of Mendelssohn, dated April, 1839, started the fires of the fever of collecting. I acquired the valued sheet about ten years ago, purchasing it from a New York dealer. It was soon framed with a suitable photograph of the master and hung up in my studio. Not long after I added a Berlioz letter and then it was that examples of Wagner, Liszt, Brahms, Schumann, Schubert, Beethoven and others loomed up before me as possible companions and "the fever" arose and the chase was on in earnest. Catalogues of all the dealers in this country and Europe, which I could locate, were obtained and devoured. Negotiations and entreaties followed, bargains were struck and exchanges made—all in the interests of acquiring calligraphical examples of the great in music. One by one they came (and what an array of luminaries. Soon the studio walls groaned under the weight they were carrying and resort was had to large albums where the specimens were properly mounted and classified.

Included in my assemblage of names famous in the music world are representatives of all schools from Grétry, Méhul, and Rameau up to the present day.

It is but natural that these letters cover a wide field of thought and therefore space limits anything but the merest mention of a few and of those the briefest outline.

Some of the Revelations

An interesting as well as important letter is that of Meyerbeer, written in 1847 to Reissiger (then conductor at the Dresden Opera) introducing Berlioz. In this letter Meyer-

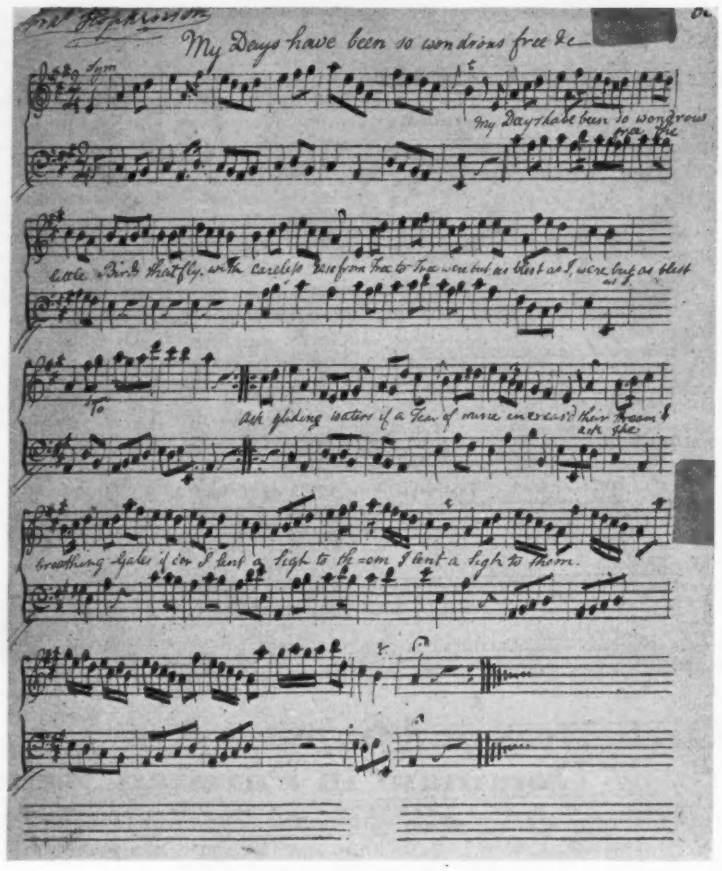


A ROSSINI LETTER,
in which the Swan of Pesaro pleads with his banker "not to abandon him."

beer entreats Reissiger to produce some of Berlioz' works (referring to them as "sublime symphonies") and not to lag behind other cities of Germany that generously put their orchestras and choruses at the disposal of so great a genius.

Mendelssohn is displeased with the actions of a certain Mr. Schmitzer to whom has been entrusted the details of a music festival in Düsseldorf and he expresses his regrets to one Mr. Schmidt.

Rubinstein writing to the Opera House in Munich asks the conductor not to be "too passionately surgical" in cutting the opera Feramors.

A sweet letter of condolence by Clara Schumann to a young friend on the death of a parent in 1869.

THE FIRST SECULAR MUSIC IN AMERICA.
A page from the manuscript score of Francis Hopkinson's song, My Days Have Been So Wondrous Free, in the private collection of Carl Tollefsen.

Brahms writing to a friend—"I wish I could enjoy your friendship so much more than only to live with you in thought."

Giulia Grisi, whom America heard in the fifties writes her regret that she had not been at home when a friend called while she was out for a walk with her children. This brings to mind a clever bit of wit from the lips of the celebrated diva. Grisi married Mario, eminent tenor, in 1844, and they had three children. She was a familiar figure promenading with her little family on the boulevards of Paris. On one of these occasions a friend stopped her and waggishly remarked, "Mme. Grisi, are these your little Grisettes?" "Ah, no," replied Madame, "they are my Marionettes."

Rossini, apparently in financial straits, writes from Paris in 1851 to a banker in Florence, "Do not abandon me, my good Capezznoli; you may be sure that you will not be giving assistance to an ungrateful person but to a man who wishes to call himself, Your most affectionate friend, G. Rossini."

Verdi from Busseto writes to the editor of the Musical Gazette asking him to discontinue sending him "his distinguished journal" as he never subscribes to papers.

Liszt writes to Henry Chorley (celebrated critic of London) describing successes in Hamburg and Copenhagen and says, "My doctor has issued an irrevocable order for a prolonged respite."

The first American poet-composer was Francis Hopkinson (1737-1791), jurist, Pennsylvania signer of the Declaration of Independence, intimate friend and legal adviser of George Washington. He was an accomplished organist and wrote many songs and pieces for the piano and harpsichord. His first song was My Days Have Been So Wondrous Free (1759). An original manuscript copy of this song with Washington's March (1791) are in the Tollefsen collection.

Travails of the Collector

Why did so many letter writers of the past content themselves by beginning their briefs with a "Dear Sir or Madam"? It would be so much more interesting to know to whom these letters were addressed.

My correspondence has taken me into every civilized country and almost all quarters of the globe. I found Emil Sauer in Egypt, Eduard Schütt and Hugo Herrmann in Italy, Eames in Switzerland, and Olive Fremstad (who, I thought, had migrated to Norway) just outside of New York City limits. I wrote to Gretchaninoff in Moscow and his answer came from Paris. Others have been located in Java, South Africa and Australia.

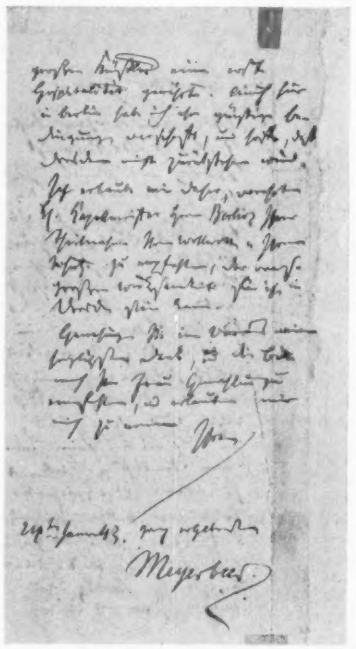
Letters from contemporaries form a study in themselves, for no two people respond alike to the request for an autograph.

It has been almost as exciting to find suitable portraits to go with the letters. Books and magazines have been cut to pieces when a rare picture was found to place beside a letter. It is not easy to unearth pictures of Catalani, Pasta, John Braham, Sontag, Grisi, Lablache, Rubini, Mario, Malibran and other great singers of the past, many of the likenesses being more than a century old. Once found they add lustre and personality to the written thoughts of the great subjects.

Among important manuscripts in the collection is an early version of Schumann's Ich Grolle Nicht with the composer's changes and erasures, an excellent illustration of the fact that even geniuses must write and rewrite their creations.

I have also two songs by Weber, Das Schwertlied and Die Wilde Jagd, for chorus, written in that composer's meticulous handwriting; an overture by Méhul presumably from an opera; a valued parchment (fifteenth century) containing a Gregorian chant, the large notes being written with vari-colored inks as was the custom in that period when a single copy of the music had to serve the entire chorus as well as the leader.

Then there is a page from a Beethoven sketch book, a recent acquisition. It consists of sixteen lines of staves and evidently covers several thoughts seething simultaneously in that gigantic mind, as there is no apparent connection in all the motives. This page is partly in pencil and partly in ink and one section bears a rhythmic resemblance to the allegro movement from the Coriolanus overture.



AUTOGRAPH LETTER FROM MEYERBEER,
introducing Berlioz to Reissiger, conductor of the Dresden Opera, and warmly espousing his works.

I have been asked what I propose to do with this collection which now includes 1,500 items. Eventually they will be woven into a sort of Rambles into Musical Autographland along the lines of Adrian Joline's charming book with an almost similar title. I have read and re-read the volume with much pleasure and profit. Do thou likewise and as a result you and I may engage in amicable and friendly competition as collectors and followers in the footsteps of the mighty.

Vienna Opera and Concert Year Commences

(*Continued from page 5*)

soles himself with a Chinese girl. This rather simple story is prolonged for hours.

Tauber's music reminds one of the great Lehar successes and also of Puccini's style. In the middle Tauber places a sweet song, the motive of which is taken from Mendelssohn's violin concerto. He has great success, singing it beautifully and he has to repeat it twice or three times every evening. The public also likes his magic stage effects, which are produced with admirable skill. Mary Losseff is his partner, excellent in acting and singing. The applause for the two artists knew no bounds.

New Austrian Compositions Heard

It is ten years now since the Austrian Broadcasting Company was founded. Therefore a jubilee was celebrated, called the first Austrian Radio Festival. There were five concerts of compositions by young Austrian musicians; mostly works for orchestra, chorus and concertos. It is remarkable that not one work of a modernist was heard in this program, only conservative, pleasantly sounding music. The best of all was the second symphony by Julius Bittner, well-known Austrian composer. In this four-movement work he finds clear expression for different moods of nature and soul. There was also a remarkable piano concerto by Hans Gál, and some nice—if not deep—songs by Josef Rinaldini.

A new name, Robert Wagner, is not to be overlooked. This nineteen-year-old composer wrote good variations on an old German dance song. All the other works which were performed—symphonies, masses, dances—are of no importance to the real musical development of Austria. This program was not free from political influences, but the concerts (partly open for the public in the large Konzerthaus Saal) were well prepared and conducted by Oskar Kabasta.

Boston Symphony Orchestra Restores Bruckner's Seventh

Koussevitzky Also Conducts Music by Ravel and Rimsky-Korsakoff —Sevitzky Introduces McKay Sinfonietta with People's Orchestra—Casella Trio, Chardon Quartet and Roland Hayes Heard

BOSTON.—Serge Koussevitzky led the Boston Symphony Orchestra in a pair of concerts on October 26 and 27, devoting the program to Bruckner's seventh symphony, Ravel's Mother Goose Suite, and Rimsky-Korsakoff's Spanish Caprice. The concerts were brilliant affairs, and the Boston audiences responded with enthusiasm, unexpected so far as the Bruckner symphony was concerned.

The Bruckner had been resurrected from the rather distant past of Karl Muck, who led the Boston Orchestra in performances of this symphony in 1915. This is the third of Dr. Koussevitzky's essays into Bruckner, and it is largely due to his persistence that the music of the long-breathed symphonist is beginning to gain something approaching popularity. This is not too difficult to understand. If only in reaction to the asperities of the current composers, Bruckner must sound heavenly to most people who try so hard to "appreciate" music. On the positive side, it is obvious now that there is gold in the Bruckner symphonies which a previous generation could not see.

The performance of the seventh symphony by the Boston Orchestra under Koussevitzky seemed a labor of love. The playing was most impassioned and of unusual vitality. Its intense fidelity to the composer's intentions was the more remarkable in that, within a few minutes after completing the symphony, the orchestra was able to turn to music of entirely different character—music of the varied, virtuosic quality of the Ravel and the Rimsky-Korsakoff pieces—and dispose of it with the utmost brilliancy and sensitiveness.

SEVITZKY LEADS PEOPLES ORCHESTRA

The Peoples Symphony Orchestra, for the second season under the direction of Fabien Sevitzky, gave its first concert of the year at Jordan Hall on October 21. The program consisted of Beethoven's Egmont Overture and fifth symphony, McKay's Sinfonietta and Stravinsky's Fire-Bird. The brilliant playing that was to be heard at this concert was an indication of the triumph of spirit over matter, so to speak. For Sevitzky had had all sorts of handicaps before the season began, so that it seemed impossible for him to accomplish the task he had set for himself and the Peoples Orchestra—a repertoire more pretentious than that of last season, and by so much the most difficult in the history of the orchestra. Yet in actual performance the orchestra displayed again the virtues which Sevitzky had instilled last season—a richer sonority, more varied color and expression, a greater sensitiveness to rhythmic and dynamic inflection.

Sevitzky himself seemed to have grown enormously as a musician and interpreter within a few short months. His Egmont was beautifully planned; the fifth symphony's interpretation, while more debatable, had some admirable strokes; and the conductor revealed rare poetic and dramatic imagination in the Stravinsky music. As to McKay's Sinfonietta, which on this occasion received its first performance, it is not "heavyweight" music; occasionally its scoring is more pretentious than its melodic and harmonic contours warrant; but it is on the whole a pleasant excursion, suited to please an audience for a quarter of an hour and more—which it did on this occasion. The large audience, furthermore, applauded Mr. Sevitzky and his men with the greatest enthusiasm.

At the close of the concert the conductor announced his intention of observing the 250th anniversary of the birth of Bach and Handel by presenting a short work by one of these composers at the close of each program. On this occasion the orchestra played a gavotte from a concerto grosso of Handel

CASELLA-POLTRONIERI-BONUCCI TRIO

A large audience heard with the deepest attention and applauded with the greatest enthusiasm the Casella-Poltronieri-Bonucci Trio at its concert in Sanders Theatre, Harvard University, on October 19. Since the program was the same as that performed with the subtlest virtuosity and musically by the same trio at the recent Berkshire Festival, which was reported in the Musical Courier, it is unnecessary to go into details. The concert was made possible by the good auspices of Mrs. Elizabeth Sprague Coolidge, who, together with the department of music of Harvard, arranged a reception for the trio and the invited composer guest, Roy Harris, after the concert.

ROLAND HAYES WEAVES A SPELL

Roland Hayes sang at Jordan Hall on October 24, in his first appearance in Boston in almost two years. The occasion was also notable in offering Bostonians a unique opportunity to hear the ethereal art of Hayes in a comparatively initimate setting, in contrast with the wide spaces of Symphony Hall where he has regularly given his Boston concerts in the past. On the present occasion he sang with characteristic purity of style, beauty of tone and phrasing, the utmost precision in enunciation and prevailing sincerity a program containing two groups of well chosen songs in German, French and Russian, a cycle of three songs by William Rhodes, a young Boston Negro composer, to poems by Paul Lawrence Dunbar; and the usual group of Negro spirituals. The songs of Rhodes were well received by an audience that filled the auditorium and that applauded the singer with the greatest warmth.

CHARDON QUARTET HONORS H. T. P.

The Chardon String quartet gave the first in a series of seven concerts at Brattle Hall, Cambridge, on October 25, before an audience of musical distinction. The occasion also served as a memorial to H. T. P., the late and distinguished music critic of the Boston Evening Transcript, who had on occasion advised the sponsors of these concerts, and from whose indicated preferences the first program of this season was chosen. It included the Mozart quartet for oboe and strings, and quartets by Brahms and John Alden Carpenter. In the Mozart quartet the oboist was Fernand Gillet of the Boston Symphony Orchestra, whose sensitive performance elicited admiration. The performance of the strings in this number, as well as in the other two, also called forth enthusiastic applause, as well as the prevailing feeling that the Chardon Quartet had played at the very peak of its bent. The members of the quartet, all of whom are from the Boston Symphony Orchestra, are Norbert Lauga, Clarence Knudson, Jean Cauhape and Yves Chardon. The concerts are sponsored by the Longy School of Music.

OTHER BOSTON CONCERTS

Among the other concerts of the week were the following: Sally Dodge, violinist, and Edward Ballantine, pianist, and professor of music at Harvard, playing at the Longy School of Music on October 23. Miss Dodge offered music by Mozart, Bach and Lily Boulanger; Professor Ballantine performed compositions of Franck, Beethoven, Brahms, Scriabin and Hindemith.

Will Dodge, conducting the E .R A Orchestra at the Museum of Fine Arts on October 21, presented a program of music by Verdi, Delibes, Chadwick, Rimsky-Korsakoff, Goldmark, Glinka, Muller-Berghaus and Godard.

Elva Boyden, contralto, Roya Johnson, violinist, and Reginald Boardman, accompanist, played a program at the Gardner Museum on October 21.

Katharine Cunningham Gray, soprano, accompanied by Reginald Boardman, gave a recital at the Lecture Hall of the Boston Public Library on October 21. Mr. Boardman also played a group of solos.

Mme. Vinello Johnson presented a number of her pupils in an operatic musicale at the Women's Republican Club on October 23. The ubiquitous Mr. Boardman accompanied. The singers were Americo Argentini, Gladys Barron, Valeria Nurczynska, John Minns, Anna Porder, Marie Timmons, Norman de Raske, Nellie Cohen, Barbara Turner and Oscar Thomas..

St. Louis Grand Opera Season Closes with Stirring Performances

Rethberg and Martinelli Fêted in Andrea Chenier before Sold-out House—Lohengrin Has Impressive Hearing, with Rethberg Chamlee and Meisle—Dramatic Tosca Presented by Jeritza—Nino Martini in Recital

ST. LOUIS, MO.—The second annual season of the St. Louis Grand Opera Company closed its cycle of eight performances at the new Municipal Opera House with an excellent performance of Giordano's Andrea Chénier, featuring Giovanni Martinelli vocally and histrionically magnificent, in the title rôle, and Elisabeth Rethberg as a splendid Madeleine. After a fairly satisfactory beginning, the season took on a glamorous aspect as it gained momentum and with each succeeding performance, patronage increased to S. R. O. proportions, with the Saturday night performance of Lohengrin being sung to many standees.

Rethberg's Elsa was a perfect example of finished vocal art and finely etched dramatic characterization, through which she earned a flattering ovation necessitating numerous curtain calls at the end of each act. Mario Chamlee sang the title part and although it was only his second essay of the part, he acquitted himself nobly. The aria In Fernem Land in the last act was especially effective, done in typical Teutonic style. Alfredo Gandolfi was an impressive Telramund and the Ortrud of Kathryn Meisle was sinister and compelling. Louis D'Angelo's King Henry and the Herald sung by Wilfred Engelman completed a fine cast. Ernst Knoch, engaged especially for this performance, was a dominant figure, conducting with his usual skill and innate feeling for Wagner.

JERITZA AND CHAMLEE IN TOSCA

Maria Jeritza was the magnet that drew a capacity audience for Puccini's Tosca. Judged from all standards, this was one of the most completely satisfying performances of the season. The diva was regal in her queenly habiliments, intense in her acting and opulent of voice. At the conclusion of the dramatic second act another ovation was staged by the vast audience which was witnessing the first Jeritza performance in St. Louis. Chamlee was at his best as Cavaradossi—his ringing voice and fine histrionics being well matched with the talents of Jeritza. Baron Scarpia was sung by Alfredo Gandolfi, who gave a highly satisfactory and moving characterization of the famous rôle. Eminently successful in the other parts were Louis D'Angelo, Vittorio Trevisan, Lodovico Oliviero, Wilfred Engelman, Frank Fierro and Florence Timmerhoff. The stage settings were brilliant and artistically designed, and the fifty-piece orchestra under the scoreless and meticulous direction of Gennaro Papi was again an important feature.

The artistic and popular success of this fall season has prompted director Guy Golterman to announce a spring cycle of five performances to begin early in April. Several eminent artists of the operatic field will be heard in the casts, and the repertoire will in all probability include Tannhäuser and Parsifal.

NINO MARTINI IN RECITAL DÉBUT

Nino Martini made his St. Louis début at the opening of the annual concert and lecture course sponsored by The Principia. The handsome young tenor regaled his capacity audience with a generous program of operatic arias and song miscellany which gave evident satisfaction, judging by the many encores demanded and graciously granted. Arias from Le Roi d'Ys, Faust, The Pearl Fishers and L'Africane were surrounded by song groups in Italian, French and English, all revealing an intelligent musicianship, good style of interpretation and a vocal equipment that presages a successful career for the young artist. Splendid support was accorded the singer by his accompanist, Miguel Sandoval, who also played two solo groups and added extras to each appearance. O. C.

IN NEXT WEEK'S ISSUE
ALEXANDER BORODIN—MUSICIAN-SCIENTIST
By T. HOWARD JAMES

GIOVANNI MARTINELLI,
tenor of the Metropolitan Opera, will be soloist with the Ford Symphony Orchestra over WABC tomorrow night (November 4) in the fifth of the Ford Sunday evening concerts. The program is to be broadcast over the entire Columbia coast-to-coast network. Victor Kolar is the conductor on this occasion.

Walter to Conduct Gluck's Orpheus with Philharmonic Orchestra

The cast for the performances of Gluck's opera, Orpheus and Eurydice which Bruno Walter will present in concert form with the New York Philharmonic-Symphony Orchestra at Carnegie Hall, New York, on December 6, 7, 8, and 9 has been announced. Maria Olszewska will sing the rôle of Orfeo. At the Thursday evening, Friday afternoon and Sunday afternoon performances, Grete Stueckgold is to be heard as Eurydice. As a previous engagement made it impossible for Mme. Stueckgold to appear on Saturday, Anne Roselle will sing the part that evening. Elisabeth Schumann takes two rôles, The God of Love and The Spirit. The Metropolitan Opera Chorus of 100 singers, under the direction of Giulio Setti, will assist.

On November 16 Bruno Walter completes his six weeks as guest conductor of the Amsterdam Concertgebouw Orchestra. He sails from Villefranche on November 22 on the SS. Rex and opens his fourth consecutive winter here with Orfeo on December 6. European engagements made it impossible for Mr. Walter to accept more than six weeks with the New York Philharmonic this season.

Two pianists are added to the list of soloists already announced for this year. The American pianist Hortense Monath is to be heard on December 22 under Bruno Walter; the French pianist Robert Casadesus will appear under Hans Lange on January 19 and 20.

Stella Chaliapin Marries Count Jean de Limur

After spending the summer in Kitzbühel, Chaliapin has recently returned to his permanent home in Paris. For many years Chaliapin has chosen Kitzbühel, in the Austrian Tyrol, for his summer residence. This year the entire Chaliapin family gathered there to celebrate the wedding of Stella Petzold-Chaliapin, the singer's daughter, to Count Jean de Limur, scion of an old French family. The wedding took place on August 4, in real Tyrolean style, with the village band playing polkas and waltzes and the Tyrolean yodelers singing the national songs. Later the whole party took part in the traditional *Schuhplatter* dance, with Chaliapin joining his guests.

Before starting on his American tour, Chaliapin will complete a series of engagements in Europe. He is to arrive in this country in January and will appear in recital and with orchestra in over twenty cities.

Philadelphia Orchestra Begins New Sunday Evening Concerts

State Legislature Gives Permission for First Non-Profit Series on the Sabbath—Wagnerian Scene Sung by Soloists Under Reiner—Stokowski Leads Youths' Program

PHILADELPHIA.—A new departure for the Philadelphia Orchestra this season is the series of Sunday evening popular concerts, made possible by the State Legislature, which permits such enterprises if they are not for profit. The first of this season's series of ten took place in the Academy of Music on October 21, with Fritz Reiner conducting. The soloists were Hans Grahl, tenor, and Marga Dannenberg, soprano, who had made such a fine impression by their portrayal of the rôles of Tristan and Isolde, in the first opera given under the Orchestra Association's auspices.

The program consisted of the Berlioz Roman Carnival overture, Debussy's Afternoon of a Faun, and Till Eulenspiegel by Strauss, as purely orchestral offerings, while the entire second part of the program was devoted to the third scene of Act I, of Walküre, sung by Mr. Grahl and Mme. Dannenberg, and magnificently played by the orchestra. The soloists invested the music with great dramatic feeling. They were recalled many times by the enthusiastic audience.

Mr. Reiner conducted the first part of the program with feeling for the contrasts in the various numbers. Both he and the orchestra were warmly applauded by the large audience, which filled nearly every seat in the Academy.

CONCERT FOR YOUTH

The Youth Concerts given by Dr. Stokowski and the Philadelphia Orchestra last season with such pronounced success have been continued this year. Only three are scheduled, however, due to the absence of Dr. Stokowski during the last part of the season.

The first one this season was held in the Academy on October 24, with a capacity audience. Dr. Stokowski continued his custom of speaking briefly before each number, either in explanation of the story of the music or of the technical features to be noticed, although he admonished his youthful listeners not to listen merely technically, but to feel the music and get the emotional reactions. The opening number was Wagner's Rienzi overture, brilliantly played, followed by two minuets from the First Serenade by Brahms. Dvorak's New World Symphony came next, having been chosen by the vote of the youth audience at the last concert. Sidney Katchurin, violinist and high school student, "who," Dr. Stokowski said to the audience, "is one of you," played the Vivaldi concerto in G minor for violin and orchestra. His tone was one of beauty, and his technical facility of high order. His conception of the musical values was artistic. The audience recalled the youthful soloist many times. Gagliardi by Frescobaldi brought the first part of the program to a close.

After the intermission a novelty was presented—Radio Station by James. The four parts are In the Lobby, Interference, A Slumber Hour, and Mikestruck. The first two parts are freakish and amusing, while the third is quiet and beautiful, and the last, serious but lively. The Pilgrims' Chorus from Tannhäuser, and the Song of Youth (music by Sibelius, and poem by Samuel Lebowitz) were sung by the audience. Following this, Dr. Stokowski announced that they would prefer not to play anything after the final number, Prelude and Lovedeath from Tristan and Isolde, as he felt there was nothing more to be said after certain music. If they wished more, he would play it before the final number. Of course they did wish more, so a piece by Palestrina was given, and then the music from Tristan, which again was magnificently played.

Dr. Stokowski suggested the formation of a Junior Philadelphia Orchestra, and a Youth Chorus, which might do much to carry music to the sick and unfortunate. The applause which greeted the suggestion would indicate that such organizations might shortly come into being. M. M. C.

De Falla to Visit America Next Season

Manuel de Falla is definitely planning to come to the United States next season, according to word brought by Ninon Vallin, French soprano, who arrived October 24 on the SS. Champlain.

Mme. Vallin, who is a close friend of the Spanish composer and has introduced many of his songs to the public, said that he has nearly completed the mammoth composition La Atlantida on which he has been at work for more than five years.

"This work has been absorbing all his energies, so that he has been obliged to postpone coming to America, though he has wanted to do so for several seasons," Mme. Vallin said. "However, it is now practically completed. This winter Señor de Falla will put on the finishing touches and then turn his attention to an American tour. La Atlantida is really a gigantic work scored for orchestra, chorus and solo artists. It is based on the epic poem written in 1877 by the Catalonian poet Jacinto Verdaguer."

Before leaving Paris for this country Mme. Vallin was awarded the grand prize by a committee of French composers for making the finest French records of the year. The commitee included Pierné, Hue, Charpentier and Breval and the award was for two songs by Fauré recorded by Mme. Vallin.

The French singer has been appearing at the Opéra-Comique and Paris Grand Opéra. She started immediately for the Pacific Coast, where she is to appear with the San Francisco and Los Angeles Opera companies. In Los Angeles she will sing the title rôles in Carmen and Manon. In San Francisco she appears in the leading soprano rôles in Faust and Carmen. This will be followed by a lengthy recital tour, which includes a visit to Mexico City where she is to give a series of concerts under the auspices of the Mexican Government.

Los Angeles Opens Concert Season; Orchestral Campaign Reports Gains

Kreisler Appears in Recital under Behymer Management—Musical Film Projects Buzzing in Capital of the Cinema—Chopin Picture in Prospect

LOS ANGELES.—Philharmonic Auditorium was crowded to the doors as Fritz Kreisler gave the first of two recitals under the Behymer management. The program differed from that given in New York City to some extent, while the return engagement will occasion such major works as the Franck sonata and the Tschaikowsky concerto.

For his first program Kreisler had chosen the A major Handel sonata, the B minor Bach partita for violin alone, as well as the third Mozart concerto in G major, plus the Much Ado About Nothing suite by Korngold. Following these superb selections came a garland of shorter items, including a due representation of the performer's own arrangements. Carl Lamson, the faithful one, played the accompaniments.

GAINS IN ORCHESTRAL FUND

Still three weeks before the opening of the Los Angeles Philharmonic Orchestra season under Otto Klemperer, a total of $50,000 in cash donations and definite pledges has been received by the Southern California Symphony Association in a steadily spreading campaign to secure $125,000, the amount estimated to be necessary to meet the deficit. Subscriptions for the symphony concerts on Thursday and Friday as well as for the week-end programs likewise are being received at a gratifying rate.

THE FILMS "DISCOVER" MUSIC

Two years ago music in the films suffered another sun stroke (from the Kleig lights) and music went Hollywood by way of faster and "furiouser" revues. When the music gave out the chorus was called in and when the chorines could do no more they were turned into glorified bathing girls such as in Roman Scandals. Having cleaned up financially and being cleaned up (morally), the producers once more are praying to Apollo, or St. Cecilia, according to the relative upliftment experienced. As reported two weeks ago, the process is being reversed and Hollywood is going musical, more or less operatically, less or more dramatically.

Latest plans, and there are several, point to the amazing fact that Hollywood has discovered Frederic Chopin. The Revolutionary Etude has been used already for a yegg scene "polish"-ing up the cash.

More than one studio is making preparations to conjure the spirits of the romantic composer and of George Sand. The RKO studio, it is said, has been toying for some time with the idea of conferring the latter rôle on Katherine Hepburn. Max Steiner, musical chief of RKO, no doubt would produce as legitimate a score as Hollywood will consider good business. Warner Brothers have given thought to a Chopin visualization and Leslie Howard unquestionably would meet the demands for the name rôle, especially as there are so many tricks and angles in the movies whereby a star can be "seen" playing the piano. The Warner project may include also Kay Francis as one of the chief figures, she being thought most suitable for the part of the Countess Potocka, one of the composer's fair devotees. It can be seen from this that Warner Brothers have more than merely a George Sand picture in mind.

OTHER MOTION PICTURE PLANS

On the other hand, MGM is rumored to be cherishing a story by Victor Wittgenstein, which project would feature the newly glamorous Pola Negri as Chopin's "Grand passion," while Brian Aherne would impersonate the music-maker. George Cukor is mentioned as possible chief megaphonist, as they call the directors. Nothing has been reported regarding the musical director; but why worry about such a small matter. We have the actors, the biographies, the music (free of royalties), scissors, paste and a corps of arrangers. The success of Grace Moore in Columbia's "singie," One Night of Love, has done something to Hollywood.

Sid Grauman has reopened the Chinese Theatre with a long and somewhat old-fashioned musical stage show, Raymond Paige conducting. It employs about forty musicians and soloists. Hollywood is going "musical"—once more. *Da Capo!*

B. D. U.

Brailowsky's European Engagements

Brailowsky, pianist, began his season in Zürich on October 15 and 16, when he played with the Tonhalle Orchestra, under Dr. Volkmar Andreae. Then, after a number of recitals in Switzerland, he played on October 24 and 26 with the Suisse Romande Orchestra, in Geneva and Lausanne, under Albert Wolff. Then straight to Paris, where on October 28, he was heard with the Orchestre Symphonique de Paris (Monteux conducting), and right on to Central Europe for a long tour, opening at Prague on November 4 with the Czech Philharmonic. There follow several Czech provincial engagements and a recital in Smetana Hall, Prague, on November 14. On November 10 he appears in recital in Budapest, in the All-Star series at Redouten Saal. On November 16 a radio concert in Vienna, playing the Tschaikowsky concerto with the Vienna Philharmonic Orchestra, and on the 18th a recital in Vienna. Then comes France for a few provincial dates, and on November 30 his annual recital in Paris, this time a Chopin program at the Theatre des Champs-Elysées. Afterward the pianist gives performances in the French provinces at Strasburg, Lyon, Bordeaux and Toulouse. At Christmas time, recitals in Holland (The Hague, Rotterdam and Amsterdam); from January 2 to 14 in Italy (return engagements); January 16 and 18, at Monte Carlo, with orchestra and in recital; and on January 19, Brailowsky sails for Egypt (six recitals), and Palestine (seven recitals).

This will keep the pianist active until February 20, when he returns to France for more recitals. The first half of March is booked for engagements in Switzerland, the second half in Spain for recitals and appearances with the orchestras of Madrid and Barcelona. April will see Brailowsky in England, and in May he is sailing for Java, with a tour in Australia and New Zealand to follow later in the summer, thirty concerts having already been booked for this Australian-New Zealand tour.

Halifax Audience Hails Hart House Quartet

Works of Haydn, Schumann and Pochon Delightfully Played by Toronto Ensemble—Recital by Moiseiwitsch Proves Outstanding Event at Dalhousie University

HALIFAX, N. S.—The Hart House Quartet have given many performances in Halifax but in none did they attain greater perfection than when they appeared under the auspices of the Halifax Ladies' Musical Club in the ballroom of the Nova Scotian Hotel on October 23.

The program began with the presto, serenade, minuet and presto movements of Haydn's quartet in G major, op. 3, No. 3. The delicately graceful beauties of this work were brought out in a capable manner. There was perfect unanimity between all parts and the thunderous applause with which the ensemble was greeted was merited. After insistent demands, a minuet by Mozart was offered as an encore. This also was played in an impeccable manner.

The second item on the printed program was a group of three compositions, the first two of which were arrangements by Alfred Pochon: Lord Gregory and My Love She's But a Lassie Yet. Sir Roger de Coverley, arranged for quartet by Frank Bridge, was the third number of the group. In Lord Gregory, an organ-like effect of accompaniment for the first violin was produced. This showed the well matched tones of the four instruments to advantage. This group was followed by an encore, Scottish Lament by MacEwen.

Next and last on the program was the Robert Schumann quartet in A minor, op. 41, No. 1, the playing of which was a sheer delight. One left the auditorium with a decided impression that he had been listening to some perfectly voiced stops of an organ being played by one master personality.

MOISEIWITSCH IMPRESSES IN RECITAL

The Halifax Conservatory Alumni Association is being congratulated for its initiative in sponsoring the recital by Benno Moiseiwitsch, Polish pianist, in the gymnasium of Dalhousie University on October 25.

Moiseiwitsch established himself with his audience in the first number, Beethoven's Andante Favori. This was grouped with the sonata, op. 53 (Waldstein), also by Beethoven. These were played with consummate ease.

There followed Variations, op. 24 of Handel-Brahms. Here Moiseiwitsch showed a complete understanding of the composers as he delivered the distinctive Handelian style of the opening measures and later wedded it with Brahms.

Next came a group of shorter compositions which concluded the program; impromptu, two preludes and nocturne, G major, by Chopin; étude, F sharp major, by Stravinsky; Mouvement Perpetuel, by Poulenc; Lullaby, by Palmgren and an étude by Dohnányi. Following this group three encores were generously given.

The program was intelligently selected and as intelligently played. Moiseiwitsch showed that he possesses all the attributes of a master pianist. In brief, all that could be said of a great pianist should be said of him.

A. E. G.

Pasquale Tallarico Appears with New York Civic Orchestra

Pasquale Tallarico, Baltimore pianist, caused enthusiasm by his performance at the American Museum, New York, of the Schumann concerto, October 24, ably accompanied by the Civic Orchestra under Eugene Plotnikoff. There were rhythmic incisiveness and mutual coöperation, with musically satisfying results. A thoroughly good presentation of Mendelssohn's Italian Symphony, Svendsen's Zorahayda, poetically performed, and the sympathetic waltzes from Rosenkavalier (Strauss) constituted further orchestral numbers. Mr. Plotnikoff gets all possible results from his orchestra.

A further appearance of the pianist was in a recital at the Virgil School of Music, when many eminent musical personages listened to and applauded his playing of music by classic and modern composers. Sentiment, sense of climax, and all-pervading grace marked his interpretations.

F. W. R.

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KNABE PIANO

Bori Applauded in Initial Event Of Syracuse Civic Concert Schedule

Metropolitan Opera Soprano Opens Local Season with Much Success —Hänsel and Gretel Sung in English by Morning Musical Artists

SYRACUSE, N. Y.—Lucrezia Bori, appearing under the auspices of the Syracuse Civic Music Association, opened the local musical season October 22 with a recital at Lincoln Auditorium which attracted a capacity audience. Blessed with a most charming stage presence, a lovely voice and a superlative interpretative art Mme. Bori had to return time and again to bow her thanks to an audience appreciative of her fine singing. By the time her program had ended, she had added eight encores. The highlights of her program were her singing of her opening number Ne men con l'ombre by Handel, Fantoches and Clair de Lune by Debussy, the Gavotte from the opera Manon, Pierrot by Rybner, Cyril Scott's Lullaby and Micaela's air from Carmen. In these numbers she proved herself a great artist with a variety and subtlety of tone color, almost perfect diction and a fervor in singing that interested her hearers and brought forth salvos of enthusiastic applause. Frederick Bristol played Mme. Bori's accompaniments in an artistic manner and did much to make of the recital a success.

HUMPERDINCK OPERA PRESENTED

The next morning the Syracuse Morning Musicals offered Humperdinck's opera Hänsel and Gretel in English to its members in Lincoln Auditorium. Although hampered by the inadequate stage facilities and makeshift scenery, the singers, who for the most part were adequate, sang with such youthful fervor and acted their parts so well that the always critical audience of club members gave hearty approval to their efforts. Dorothea Flexer, contralto, and Cecil Sherman, soprano, revealed lovely, well-trained voices, pronounced their words with the necessary distinctness, and acted the parts fully up to the traditions of this opera. Marion Selee, appearing first as the Mother and later as the Witch, was prone to oversing both parts, but her acting was fine.

In the afternoon children from the public schools who occupied every seat in the Auditorium, heard a special performance of the opera with the same cast. Enthusiastic is a mild word for the storms of applause that greeted the singers at the end of each scene. Some even offered to help eat the strawberries that Hansel and Gretel were devouring so voraciously. To the children the performance was not an opera but the real thing happening right before their eyes. I feel sure that those in the cast much preferred to sing for the children as they added much of life and euthusiasm to their afternoon performance.

UNIVERSITY SERIES BEGUN

The College of Fine Arts, Syracuse University, gave the first public recital of the year, October 24, featuring an eleven-year-old violinist, Ethel Freeman, a pupil of Andre Polah. Playing the first movement of the A major concerto by Rode, Miss Freeman after only two years study showed a fine tone, good technic and a musical maturity and understanding far beyond her years. Two young tenors, Marlin Merrill and Caspar Loadwick carried off the vocal honors, with three pianists and two organists who played admirably. H. L. B.

Engagements for Cecil Leeson

Cecil Leeson, concert saxophonist, played for the Dutch Treat Club at the Hotel McAlpin, New York, on October 23. On October 30 he was heard before the Women's Graduate Club of Columbia University. On November 2 he fulfilled an engagement at Yonkers (N. Y.) High School, and November 6 is to appear at the Hotel St. George, Brooklyn, N. Y.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Standard of Harp Playing Raised Through Work of Able Performers

Marie Miller, Solo Artist and Faculty Member at Institute of Musical Art, Tells of Widened Possibilities of Modern Instrument

The last chords of the Loeillet toccata sounded and Marie Miller lifted her hands from the strings of her harp. I had gone to interview Miss Miller, who, through her concert work and her position as head of the harp department at the Institute of Musical Art of the Juilliard School, has made her name synonymous with the harp.

"The standard of harp playing is now so much higher than it used to be," she said. "Nowadays people realize that a few chords, arpeggios and glissandos do not constitute real harp playing. Not so long ago mediocre harpists used to abound because audiences knew so little about the harp, tolerating with bored politeness a very inferior brand of music. This is so no longer.

"The harp of today is practically a different instrument from what it was in the days of Mozart, Bach and even Beethoven and Brahms. The vast improvement in tone and mechanism has given it possibilities undreamed of in those days. Now there is no excuse for a poor class of music being presented on harp programs, for its literature and scope have been tremendously enlarged.

"Even students need no longer wade through the mire of cheap music, for there are now many of the easier classics available to the beginner. This has made a big difference in the type of person who studies the harp.

GROWING INTEREST IN THE HARP

"Each year more interest seems to be manifested in it. Nowadays harp concerts are most popular, and this season I have many reëngagements for entire harp recitals. This can only show that the harp, when all its resources are used, is of wide appeal."

Miss Miller went to her harp to illustrate by actual demonstration the effects of which the instrument is capable. The several pieces she played had great variety. "The Loeillet toccata that I played before," she said, "and two pieces which I am going to play—the Chanson de Guillot Martin, an old French melody which I transcribed myself, and a bourrée by Bach—show that the music of the early writers finds ideal expression in the medium of the harp; more indeed than in that of the piano, as the harp more nearly resembles the instrument for which this music was originally written—the clavichord."

Further demonstration numbers were Vers la Source dans le Bois by Tournier, and Impromptu by Fauré. "These are examples of a different type of music, especially written for the harp."

MODERN WORKS FOR THE INSTRUMENT

"The harp is particularly adapted to the music of the modernists also because of the shimmering overtones which are so exquisite a part of the many tonal effects it offers. To mention only a few of the effects the harp can produce there are its harmonics, familiar of course to every musician; guitar sounds; *etouffé* or smothered effect (made by laying the hand on the strings as soon as they sound and killing the vibration); falling hail; and other orchestral effects—xylophone, even drum effects."

Debussy's En Bateau, and Desirade and Whirlwind by Carlos Salzedo brought forth still further variety. "These last two," said Miss Miller, "are particularly striking examples of music which could be played on no other instrument, and the modern harp owes a great debt to Mr. Salzédo."

MARIE MILLER

Miss Miller is enthusiastic about her class of pupils. She mentioned several whom she developed musically, who are now successful in concerts. "But pupils who do not go into the higher technic of the harp find a great deal of enjoyment in playing it also," she added. "The tones, you know, are made entirely by the fingers in direct contact with the strings, and many people find it a most satisfying means of self-expression. In fact, I believe the dilettante has more enjoyment from the harp than he would from any other instrument, for the simplest melodies, when well played, give pleasure to both player and listener. For this reason older people often take it up. During my ten years' association with the Institute of Musical Art, I have been rewarded in seeing that even those who do not intend to become professional keep up their practice in later years, for their interest is always sustained by the fascinating qualities of the instrument. J. D.

Rosa Ponselle Begins Series in Ann Arbor

Fêted May Festival Soloist Receives Plaudits in Return Engagement before Choral Union Audience—University School of Music Reports Large Enrollment

ANN ARBOR, Mich.—The Choral Union season opened auspiciously on October 24 when Rosa Ponselle appeared in a brilliant recital at Hill Auditorium. The singer made a thrilling impression at the May Festival last spring, which is the principal reason why she was invited to return to Ann Arbor this autumn. Again the huge audience showed its immense appreciation at having the opportunity to hear Ponselle sing.

She was wise in changing the order of her arias, singing Merce Dilleto Amiche from Verdi's I Vespri Siciliani as her opening number rather than Divinites du Styx from Gluck's Alceste, thereby preparing the audience for her tremendously dramatic interpretation of the latter which it might easily have missed at the beginning of the program.

The soloist also offered two groups of songs, the first composed of four much-beloved German songs which brought great delight to many, judging from the subdued silence over the audience while they were being offered and the clamorous applause afterwards. In the second section there were five songs in French, Italian and English. The Schumann Widmung was sung superbly. The richness of tone developed by Ponselle in singing A l'Aime by Fontenailles will long be remembered.

Stuart Ross accompanied excellently and also offered two solo numbers. He responded with two encores, the C minor étude and the A flat major étude by Chopin. Ponselle was most generous with her encores, giving nine, and closing with the favorites Annie Laurie, the Cuckoo Song and the aria from Bizet's Carmen. Even then her enthusiastic audience was hardly satisfied.

The University School of Music has a larger enrollment than last year and during the near future several interesting concerts by faculty members, the University Symphony Orchestra and two organists, E. William Doty and Parvin Titus are to be presented. A. McL. T.

Bauer on Concert Tour Abroad

Harold Bauer is on a European tour which opened in Stockholm, Sweden, on October 1. He played also in Oslo, Bergen, and other Scandinavian cities. Traveling by way of Holland for stop-over engagements, Mr. Bauer continued his journey to Spain, where he was scheduled to play five concerts, starting in Barcelona. From there he proceeded to England for appearances in London and the provinces. The pianist returns to New York the early part of this month, in time to take up his concert activities. His first appearance will be in a two-piano recital with Ossip Gabrilowitsch in Springfield, Mass.

Bayreuth Announces Bills for Next Festival in 1936

BAYREUTH.—The next series of Wagner operas at Bayreuth will be given during the year of the Olympiad in 1936. Two performances of the Ring cycle, eight of Lohengrin and six of Parsifal are on the 1936 Bayreuth program. Performances are to begin July 20 and end August 22.

Toscanini Leads Requiem in Memory of Dollfuss

VIENNA.—On October 28, Arturo Toscanini conducted the Vienna Philharmonic in a performance of the Verdi Requiem, in commemoration of the death of Chancellor Dollfuss.

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THE CURTIS INSTITUTE OF MUSIC

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Eucharistic Congress in Buenos Aires Brings Musical Events of High Order

Bach's St. Matthew Passion Given First Hearing in Argentine by Colon Forces Under Fritz Busch—Refice's Cecilia Has Triumphant Success as Sung by Claudia Muzio and Co-artists Under the Composer's Baton

BUENOS AIRES.—The celebration of the thirty-second International Eucharistic Congress in this city, was marked by several events of musical interest, which were offered in connection with the imposing ceremonies in Palermo Park. The Colon management presented a magnificent version of the Passion According to St. Matthew by J. S. Bach, performed for the first time in Buenos Aires. This monumental work was carefully prepared under the direction of Erich Engel, Robert Kinsky and Alberto Erede, cooperating with Fritz Busch, who acted as general conductor while Rafael Terragnolo and Juan Martini led the chorus. Bach's masterwork deeply impressed the audience, who followed the words in a translation by Roberto J. Carman.

Fritz Busch conducted with the dignity and musical authority which have become familiar in his performances. However on this occasion the conductor seemed to surpass himself; his reading was a marvelous achievement which brought out all the grandeur and mysticism in the music. The vocal soloists, singers of the highest quality who had offered several brilliant performances during the opera season were: Karin Branzell (who gave a superb account of herself), Editha Fleischer, Lucy Ritter, Koloman Von Pataky (a first class tenor, who can sing such difficult scores as Edgardo in Lucia, Fernando in Mozart's Cosi fan tutte and the Bach Passion, all of them with understanding and appropriate style), Helmuth Schwebbs, and Alexander Kipnis, displaying his magnificent voice and musicianship in the bass part. The list was completed with Stephan Ballarini and Victor Bacciatto. The chorus exhibited sonority and discipline, the orchestra coöperated admirably, with special mention to the violin soloists, Carlos Pessina and Pedro Napolitano.

There was no applause allowed, owing to the character of the work.

REFICE'S CECILIA A SUCCESS

A few days later the local première of Cecilia, *"azione sacra"* with libretto by Emidio Mucci and music by Licinio Refice, was offered. This performance was an outstanding success. There is no doubt that the composer has conceived a work "which would reach the audience." Perhaps there is no other artist of the day who has impressed the emotions of his listeners as Refice has done.

The librettist has been happy in his mission. The action is attractive and interesting and gives the singers ample chance to display their dramatic qualities.

The score is well built and follows admirably the dramatic incidents of the libretto. In the first act the composer presents the contrast between the Christian and pagan personages, effectively described in the themes selected. However, it is in the second and third act that the musician's personality appears free from the influences which several listeners may have found in the first passages. The choruses are always beautiful and are well supported by a rich orchestration, which makes a few concessions to the modernistic technic. The final scene is a masterful passage, in which the Alleluia of the most pure Gregorian style appears combined with the dramatic themes of the score.

This première was an enormous success, with about forty curtain calls for the composer and singers. The interpretation was on the highest plane. The protagonist rôle was taken by Claudia Muzio, who returned for this occasion to Buenos Aires after two months' absence. Mme. Muzio scored a great triumph with her interpretation of the Roman Virgin. Visually, she was like some famous painting of the early Christian maiden. Her singing was crystalline and her dramatic interpretation earned her enthusiastic applause. The Hungarian tenor, von Pataky, sang the part of Valerian with fine voice and deep emotion. Santiago Font was convincing as Bishop Urban. Victor Damiani and Felipe Romito were successful as Tiburcio and Amachio, and special commendation must go to the performance of Alice Mertens as the blind woman.

The chorus gave a splendid account of themselves. Marcelo Govoni, who acted as stage manager, repeated his presentation of the world première of this work in Rome. The decorations by Ettore Polidori, which were the same ones used in Rome, were admired, with special mention to the Calidarium scene.

Licinio Refice conducted his own score with authority. The singers had never to force their voices, and when climaxes were required, his baton made the orchestra and chorus reach imposing heights.

The performances of Cecilia were attended by large crowds which included many visitors from all parts of the world. A special gala performance of this work was offered by the Buenos Aires Municipality, to the visiting Archbishops and Bishops. The seats not reserved were completely sold out, and the auditorium had a magnificent aspect. The Pontifical and Argentine anthems opened the performance, warmly welcomed by the enthusiastic audience, which included several members of the Vatican's Special Embassy to the Eucharistic Congress.

A highly commendable version of Handel's Messiah was offered at the Politeama by the *Singakademie* under the direction of Joseph Reuter. The soloists were Jane Schnauder and Paula Weber and Carlos Rodriquez and Victor Bacciato, with the efficient coöperation of the Symphonic Association Orchestra.

BUSCH LEADS "FAREWELL" CONCERT

Fritz Busch offered for his farewell concert a program which included Schubert's Unfinished Symphony and the Ninth Symphony of Beethoven. Busch's versions of the works were already known to the Argentine audiences. His reading of Schubert's opus was distinguished by its musicianship and emotional expressiveness. Subsequently Beethoven's score thrilled the audience. The first and second movements had all the vigor and brilliancy required. The third was a marvelous achievement in tone of delicate lyricism. Finally the closing movement had all the magnificence and splendor desired.

The chorus displayed outstanding qualities under the direction of Terragnolo. The soloists, though of unequal value, gave a commendable account of themselves. They were: Koloman von Pataky, Paula Weber, and Jane Schnauder and Victor Bacciato who took their parts due to the sudden indisposition of Hina Spani and Victor Damiani.

J. M. W.

Minneapolis Orchestral Year Is Launched with Brilliant Eclat

Ormandy Scores with Conducting of Works by Prokofieff, Strauss and Tschaikowsky and First-time Hearing of Zemachson's Chorale and Fugue—New Members of Symphonic Personnel

MINNEAPOLIS, MINN.—The thirty-second season of the Minneapolis Symphony Orchestra began on October 19. Northrop Memorial Auditorium was filled with loyal admirers of this sterling organization. Eugene Ormandy, the guiding hand for another season, was greeted with sincere and prolonged applause. He was welcomed with earnest enthusiasm, as were the men of the orchestra.

ADDITIONS TO ENSEMBLE

New faces were to be seen in the ensemble. Emil Opava, principal flutist, Sidney Halpern, English horn, Sigurd Bockman, second clarinet, Elias Carmen, first bassoon, Daryl Gibson and James Greco, trumpets, and several new members in the string sections altered somewhat the appearance of the organization, particularly for those who have been patrons for a decade or more. Another factor in this particular direction was the return to what may be called the orthodox seating arrangement. The orchestra has been seated on one level with the second violins grouped with the first. The present arrangement builds up gradually with risers, the string basses at the apex of the triangle. The second violins are now at the right of the conductor.

The first contribution to the season's program was entirely orchestral, consisting of chorale and fugue in D minor, op. 4, by Zemachson; classical symphony, in D major, op. 25, by Prokofieff, tone poem, Don Juan, op. 20, by Richard Strauss, and the symphony No. 5, in E minor, by Tschaikowsky.

COLORFUL CLIMAXES IMPRESS

The chorale and fugue interpreted by Mr. Ormandy created an interest in the composer whose works have not been heard here before. The symphony by Prokofieff was delicately balanced and given with the virtuoso touch so characteristic of the conductor. With both Don Juan and the Tschaikowsky symphony, climaxes were of an unusual volume and color. We have become accustomed to a definite reticence with both brass and percussion, a reticence which the new seating arrangement has somewhat altered. The accustomed tonal blending was at times disturbed, but new brilliance and volume were in evidence. Ormandy extracts the last ounce of drama from Tschaikowsky's symphony where permissible, and contrasts this with effective lyricism. It is evident that we are to have more virile climaxes which, with Mr. Ormandy's admirable pianissimo, gives a wider range of emotional possibilities. The conductor was recalled again and again, the orchestra arose repeatedly to acknowledge the acclaim of the audience. The season of the Twin Cities was officially under way.

E. G. K.

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Morton Sultan to Be Soloist at Maier Children's Concert

Thirteen-year-old Morton Sultan of Detroit will be the solo pianist at the second of Guy Maier's Christmas Concerts for Children at the Barbizon Plaza, New York, on December 29. The boy, an advanced pupil of Mr. Maier, will appear both alone and in two-piano numbers with Mr. Maier.

Three of Mr. Maier's other students have been appointed members of the faculty of the University of Michigan School of Music. They are Dalies Frantz, who made his début last season both with orchestra and in recital, Stanley Fletcher and John Kollen. Another pupil, Harold Gelman, has been awarded a fellowship at the Juilliard School of Music. With the coöperation of the Juilliard School, Mr. Maier is at present giving a series of twenty concerts within two weeks in St. Paul, Minn., and the vicinity.

Birmingham Hears Recital by Thomas

Eminent Baritone Delights in First Event of Music Club Season—Visiting and Resident Artists Appear

BIRMINGHAM, ALA.—The Birmingham Music Club opened the musical season here brilliantly presenting John Charles Thomas, American baritone, in a program that delighted a large audience at Phillips Auditorium. Thomas proved immensely popular and had to respond to a number of encores. He was accompanied by Carroll Hollister. Songs by Franz, Brahms and Lemare, a Handel aria, Negro spirituals and American songs made up his program.

The Young Artists' Concert Series, sponsored by the Ladies' Auxiliary of St. Mary's Church, presented Katherine Wright, contralto, from Canada, with Ruth Prynne of New York at the piano, for the opening. The next concert was given by Ottokar Cadek, violin, Harold Cadek, cello, and Helen McGraw, piano, in a beautiful program of delightful music, well performed. Ottokar Cadek gave as a solo Variations on a Theme by Corelli (Tartini-Kreisler), and responded to encores with several favorites. Edward Kane, tenor, was the last artist.

MUSIC CLUB PROGRAMS

The first morning musicale of the Birmingham Music Club introduced Eloise Cromwell, contralto, of Montgomery, in an artistic program. Minnie McNeill Carr, pianist and accompanist, was assisting artist. Miss Cromwell sang a Pergolesi aria, another from L'Amico Fritz, and groups of classic and standard songs. Mrs. Carr played numbers by Liszt and Palmgren.

The Woodlawn Music Study Club presented Carl Arner Hermanson, violinist, pupil of Peter Froeliche at the Cincinnati Conservatory of Music, and Harrell Biard, tenor of Chicago, who has recently located in Birmingham, in concert before a large audience.

Estelle Allen Striplin introduced her pupil, Asa Marsh, baritone, in recital at the Thomas Jefferson Hotel.

Lincoln Newfield, bass-baritone, son of Dr. Morris Newfield, rabbi of Temple Emanu-El, has been awarded a fellowship in voice by the Juilliard Graduate School of Music, New York.

Ethics of Music Teaching was the subject for discussion at the October meeting of the Birmingham Music Teachers' Association, with Guy C. Allen, president of the Birmingham College of Music, as leader. He was assisted by Emmette Johnson and Mrs. D. O. McClusky. Musical numbers were given by J. B. Laster, tenor, and Ruth Garrett, pianist.

Carl Arner Hermanson, violinist, of the Cincinnati Conservatory, was presented in concert at the Y. M. H. A. Auditorium, by the Young Men's Hebrew Association. He was accompanied by Sam Gagliano, who recently returned to Birmingham after several years' study at the Royal Academy of Music, Rome, Italy.

A. G.

Ansermet to Conduct General Motors Orchestral Broadcast

Ernest Ansermet, Swiss conductor, will lead the General Motors Symphony Orchestra concert which will be broadcast on November 4 over WJZ and a nationwide network. The program includes one of his own transcriptions for orchestra. José Iturbi will be the piano soloist.

Mr. Ansermet, known as a conductor especially of modern works, will fulfill only this engagement in the United States en route to Europe from Mexico, where he has been leading concerts. He previously visited America as conductor with the Diaghileff Ballet Russe and has appeared widely in European countries, besides founding the Orchestre de la Suisse-Romande in Geneva in 1918.

Milton Bendiner Elected Concert Chairman

Milton Bendiner, concert manager of New York, has been elected chairman of the concert committee of the Sanina Friends of Music and Arts, Flushing, N. Y. The purpose of the committee is to arrange a series of musical *soirées*, and plans include the presentation next March of Edward Owings Towne's operetta, The Bashful Soldier Boy. Mr. Bendiner was chosen to head this group at a meeting in the studio of the past president, Sophie Sanina, of Flushing.

ROBERT GOLDSAND

Brilliant Viennese Pianist

A TRIUMPHANT tour of 40 concerts in South America and his European activities prevented Goldsand from coming to America for the 1933-34 season. Salient lines about his South American successes are:

RETURNS to America this season for a limited tour due to numerous European engagements. Available in the United States and Canada during January and February. A few dates still open on his transcontinental itinerary.

"Goldsand is indeed a great pianist—a master of the keyboard."—*Montevideo Imparcial.*

"The public lavished upon him the most expressive demonstrations of admiration."—*Buenos Aires La Nacion.*

"Goldsand far surpassed even the most optimistic expectations; he is worthy of being ranked with the greatest masters of the present."—*O Estado de Sao Paulo.*

"His program was executed with perfection and brilliancy."—*Rosario La Capital.*

"The public filled every corner of the house, with hundreds of standees; Goldsand was applauded as rarely any other artist here."—*Santiago de Chile Diario Illustrado.*

"Goldsand triumphed completely with the irreproachable technique of the great artist."—*Lima La Cronica.*

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NEW YORK CONCERTS

OCTOBER 22

Paul Engel It is difficult to judge the début song recital of Paul Engel, the American baritone who appeared at Town Hall with Jerome D. Bohm as his accompanist. The music for the concert had been left in a taxi. And until the program numbers had been assembled as far as possible from the NBC library, the recital was delayed. It began a half hour late and both artist and accompanist were obviously nervous. Mr. Engel has a baritone voice of sympathetic quality, coupled with intelligent musicianship. The program, an unusual one, listed works of Pergolesi, Verdi, Wolf, Schumann, Vaughan Williams, Hubbard Hutchinson and Floyd L. Bartlett. The audience of large size was friendly and did its best to make the artist at ease by cordial response to his efforts.

Alan Seymour An all-Chopin program was given by Alan Seymour, young American pianist, in his New York recital début at Steinway Hall. The youthful artist is said to have studied in Europe with several eminent teachers. His playing of an extensive list of Chopin works including the sonata in B minor revealed a good technical grounding. Mr. Seymour seemed at times to exceed the dynamic range appropriate to a medium-sized hall, and at other times to cast some of his interpretations in too introspective a mould. There were, however, some effective performances in the groups devoted to preludes, mazurkas and études. The audience seemed warmly disposed to and called for encores from the recitalist, whose serious purpose was evident throughout the list.

OCTOBER 23

National Orchestral Association The season's first concert of the National Orchestral Association (Leon Barzin, conductor) took place at Carnegie Hall in the afternoon, with Louis Persinger, violinist, as assisting artist. Mr. Persinger was heard in the Beethoven concerto for violin in D, op. 61. He gave the work a musically discriminating and tonally meritorious exposition, meeting technical exigencies with masterly skill and shading his interpretation with taste and temperament. The orchestra gave him fine support, and at the conclusion he received an ovation from the audience.

Mr. Barzin's forces presented the overture to Mozart's The Magic Flute (K620), Eine Faust Ouvertüre (Wagner), serenade in E flat for wind instruments, op. 7 (Strauss) and the Triana from the suite Iberia (Albeniz-Arbos). This training orchestra possesses a finish and pliancy that bodes well for the future of its members. Mr. Barzin's able readings find meticulous expression in the playing of his orchestra. There was the usual throng in attendance, and hearty appreciation marked each offering.

Ray Lev A large audience filled the Town Hall for a piano recital by Ray Lev, young American pianist of Russian extraction, who has studied with Matthay and has appeared in recital in Europe, as well as with orchestra in New York. Miss Lev is undoubtedly an invigorating personality, with an original and refreshingly vital approach to her music. No literal traditionalist, she brings to works of various schools something of her own individuality. This was evident in her playing of the Busoni arrangement of Bach's Chaconne and in the Beethoven sonata in E major, with which her program opened. One questioned only an occasional use of pure dynamism instead of intensified feeling in achieving the larger moments of these works. Miss Lev can, however, transfigure an *andante* passage with glowing and penetrative tone and give grace and limpidity of expression to the melodic line. It is in *bravura* playing that she is sometimes tempted to adopt a rigidity of accent and mechanical employment of technical devices that detract from the message of the music. In Schumann's Etudes Symphoniques the pianist gave further evidence of temperament, poetry and bigness of utterance. The final group brought Prokofieff's biting and ironic Visions Fugitives and gavotte in F sharp minor, as well as two Rachmaninoff preludes, brilliantly performed. Encores were avidly called for by the large and enthusiastic gathering.

OCTOBER 25

Philharmonic Orchestra For his final concerts (Thursday, Friday and Sunday) with the Philharmonic Orchestra at Carnegie Hall, Otto Klemperer chose a program consisting of the Freischütz overture, Weber; Sinfonietta, Janacek; and seventh symphony, Beethoven.

Leos Janacek's opus had been presented previously in New York by Klemperer, when he served as guest conductor of the New York Symphony Orchestra, March 4 and 6, 1927. The same composer's opera, Jenufa, is also familiar to New York audiences, for it was done several times at the Metropolitan but not with any degree of success.

The Sinfonietta, written when Janacek was just over seventy years old, is a full-voiced, skillfully made work, a compromise between the older and newer harmonic styles. There is some melodic appeal, and there is bright coloring, but on the whole, inspirational flow does not distinguish these pages except occasionally. The audience received the Sinfonietta calmly in spite of devoted conducting by Klemperer, and brilliant playing by the orchestra.

A delightful presentation of the always lovely Freischütz music, and an authoritative and beautifully proportioned reading of the Beethoven symphony completed a program of appropriate balance and length.

Leonard Shure This young Boston pianist who made his début here last season returned for another recital at Town Hall on Thursday evening. His program held the sonata in D minor (op. 49) of Weber, the Mozart D major sonata (K. 576) and a group of Chopin compositions which numbered ballade in F minor (op. 52), the Grande Valse Brilliante in E flat (op. 18), the nocturne in B (op. 62, No. 1) and the polonaise in F sharp minor (op. 44). Digital fleetness characterized Mr. Shure's performance of the Weber sonata, coupled with brilliant tonal coloring and definite outlining of phrases. His interpretation of the Mozart sonata had the necessary simplicity of expression, in which careful attention brought a musical tone of eloquent purity.

Mr. Shure's reading of the Chopin works had marked individuality. His conception of them (in particular, the ballade) almost assumed the effect of improvisation. This was primarily due to sudden pauses between shifting themes. In this group, however, the pianist showed a singing tone which gave to the familiar pieces sense of their inherent poetry. Here also Mr. Shure displayed technical skill of the highest order.

OCTOBER 26

Caroline Hudson-Alexander Caroline Hudson-Alexander, soprano, was heard in recital at Town Hall in the evening. Mme. Hudson-Alexander's distinctive art enhanced a program of exacting and varied numbers. Opening with three Handel numbers, the singer proceeded to the Four Serious Songs of Brahms, six Bohemian folk-songs by Václav Stepán, two songs—Morning Hymn and Spring—by Sir George Henschel (In Memoriam), and items by Bax, Warlock and Kramer and Dr. Howard Hanson's Joy, Shipmate, Joy.

Among the many musical virtues of Mme. Hudson-Alexander are her sensitive observance of mood, lofty style and projection of spiritual and emotional content. Her enunciation is exemplary and her vocal delivery that of an artist whose technic has become polished to the degree of being subordinated without conscious effort to interpretative intent. The voice is clear and pure, an appropriate vehicle for the sincerity with which Mme. Hudson-Alexander invests every phrase she sings. The audience was appreciative of the recitalist's superior gifts and applauded with much warmth. Arpad Sandor at the piano was an accompanist of consummate skill and musicianship.

OCTOBER 27

National Orchestral Association This concert, which began the series of five special programs displaying the Development of the Piano Concerto from Bach to Our Time in which the National Orchestral Association (Leon Barzin, conductor) and Ossip Gabrilowitsch, eminent pianist, join hands, was an event to be reverenced by all musicians and music-lovers. An audience which packed every available position in Town Hall had an afternoon of unalloyed pleasure, and its enthusiasm knew no bounds.

The three concertos of the program, that of J. S. Bach in A major, Mozart's D minor (K 466) and Beethoven's C minor, received a publication of such supreme perfection from every standpoint that all who listened were transported to realms of ecstatic joy. Gabrilowitsch played with such beauty of tone that his audience hardly dared breathe lest it might disrupt the mood. The young orchestra under the masterly direction of Mr. Barzin offered inspirational accompaniments of the highest order, unsurpassed by any other organization in New York. It was a flawless performance of great music.

The Bach composition, as far as records show, was performed here for the first time. It is difficult to believe this fact, especially when the concerto is as meritorious as any work by the master, and is the only one written by Bach for cembalo and orchestra of which the original parts are still in existence. All other cembalo compositions are transcriptions of violin works.

As in the Bach, so also in the Mozart, and in the Beethoven interpretations, there was nothing that was not music of impeccable beauty and finesse. The orchestra, Leon Barzin and Ossip Gabrilowitsch triumphed to resounding cheers and vociferous applause that could not possibly express the deep-felt emotions of the listeners.

Josef Lhevinne That sterling and abidingly popular master pianist, drew a houseful of applauding listeners for his Carnegie Hall matinee, announced as that artist's only New York recital of the season.

He played a comprehensive program consisting of Schumann's Toccata; Scarlatti's G major and B flat major sonatas; Beethoven's Waldstein sonata, op. 53; Chopin's Fantasy, Valse, A flat, op. 64, B minor, A minor and C minor Etudes, op. 25; Debussy's Ondine, Cloches a travers les feuilles and Feu d'artifice; Scriabin's Nocturne for the left hand; and Rubinstein's Etude in E flat major.

Lhevinne's art, long established, has placed him in the front rank of the superior keyboard giants, and there is no need at this time again to particularize all the outstanding merits of interpretation and execution.

CARMELA PONSELLE

opened her season with an appearance at the Hotel Biltmore, New York, on October 14, when she sang at a breakfast in honor of Cardinal Hayes. On October 29 she was heard at the Lyric Theatre, Baltimore, Md., and on November 29 will appear for the Christmas Fund under the auspices of the Mayor of Albany (N. Y.), after which she makes a reappearance in Washington, D. C. Miss Ponselle rejoins the Metropolitan Opera in January.

He makes no effort to thrust his own personality into the voice of the composers, and just as little does he try to dazzle with his superb technical equipment.

The beautiful tone, polished facility, and fine balance of Lhevinne are as finely satisfying to fastidious hearers, as his keen musical perception, subtle color sense, and ability to reveal musical structure.

It was another proof of Lhevinne's taste that he did not respond to the ovationing audience by adding extra numbers during the course of the regular program. However, at its completion, he was not finally released by the delighted throng until after he had rewarded them with a list of varied encores.

OCTOBER 28

Mischa Weisbord Mischa Weisbord, a young Russian violinist, who made his New York début several years ago at the age of eighteen and has since played in various European cities, returned to give a Town Hall recital last Sunday afternoon. The reception which he had in his previous appearance was an enthusiastic one, and in many respects he reinforced that earlier impression of considerable violinistic promise. Mr. Weisbord has a sensuous, vibrant tone of the "colorful" variety, a genial interpretative method, elastic bowing qualities, and considerable sweep and *brio* in his method. He gave much pleasure by his playing of the César Franck sonata, with Stuart Ross as an excellent collaborator at the piano. This was a performance of grace, warmth and emotional appeal. The unaccompanied Bach prelude and fugue in G minor was less compelling, perhaps because Mr. Weisbord's temperament is an expansive, ardent one and the classic austerities and formal pattern of this music do not accord with his own tastes. That, however, is suppositional; the performance, while correct, was not charged with emotional fervor and on the technical side it tended to be less clearly outlined and less authentically in the Bach style than the Romantic works on the program were in their own province. The remainder of the list included Lalo's rhythmically lilting Symphonie Espagnole and two shorter numbers, the Slavonic Dance of Dvorak arranged by Kreisler and Wieniawski's nostalgic Souvenir de Moscou. The audience was warmly appreciative of Mr. Weisbord's playing and called for encores.

Clarita Martin Although an American, born in Illinois, Clarita Martin proved herself worthy of the designation Spanish dancer at her New York début in Town Hall. Before a numerous and discerning audience she gave spirited and impassioned interpretations of a varied list of dances: Mezquita de Cordoba (V. Romero), Leyenda (I. Albeniz), Farruca (popular), Alma Andaluza (popular), El Garrotín (popular), Andaluza (Falla), El Relicario (Jose Padilla), Rosario la Cava (Fornes), Alegrías (popular), Tango de Cadiz (popular) and Panderetas y Dulzainas (Sopeña). The last named was composed for and dedicated to Clarita Martin by M. del Castillo Otero and Luis Sopeña and all of the popular

(*Continued on page* 28)

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Maria Jeritza
Frieda Hempel
Dorothea Manski
Walter Kirchoff
Beatrice Belkin
James Wolfe
Jane Carroll
Mary Mellish
Yvonne D'Arle
Joan Ruth

Chicago Grand Opera Co.
Maria Jeritza
Jean Tennyson
Rosemarie Brancato

San Carlo Opera Co.
Maria Jeritza
Anne Roselle
Jean Tennyson
Charlotte Simons

St. Louis Grand Opera Co.
Maria Jeritza
Alfredo Gandolfi
Lucy Monroe

Philadelphia Opera Co.
John Dunbar

Los Angeles & San Francisco Operas
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Dorothea Manski
Alfredo Gandolfi
Elinor Marlo

Covent Garden, London
Anne Roselle

Paris Grand Opera
Anne Roselle
William Martin

Paris Opera Comique
Colette d'Arville
William Martin

St. Louis Municipal Summer Opera
Bartlett Simmons
Joseph Macaulay
Halene Eck
Martha Wilkins
Ralph Hunsecker
Fred Hoffman

Chicago Opera Co.
(N. Y. Hippodrome)
Beatrice Belkin
Dorothy Chapman
Lucy Monroe
Georgia Standing

Cosmopolitan Opera Association
(N. Y. Hippodrome)
Anne Roselle
Georgia Standing

Russian Opera Co.
Devora Nadworney

Stadium Opera
Anne Roselle

Steel Pier
Helena Lanvin
Charlotte Simons

RADIO

Cities Service—Jessica Dragonette
Fleishman's Yeast—Kitty Carlisle, Olive Jones, Lucille Potter, Ann Balthy of Do-Re-Mi Trio
Firestone Tire—Rosemarie Brancato
Atwater Kent—Jessica Dragonette
Palm Olive—Ann Jamison, Lucy Monroe, Dorothy Miller
Hoover Vacuum—Jessica Dragonette
Kraft's Cheese—John Dunbar, Ann Balthy of Do-Re-Mi Trio
Castoria—Sue Read, Dorothy Miller, Amy Goldsmith
Ford Motor Co.—Maria Jeritza
Standard Oil—Maria Jeritza
General Motors—Yvonne D'Arle, Amy Goldsmith, Viola Philo
Real Silk—Jessica Dragonette
Pure Oil—Florence Leffert, Lois McLaughlin, Lucille Potter, John Dunbar, Ralph Hunsecker, Ross Lockwood, Garfield Swift
Karo Syrup—Amy Goldsmith, Dorothy Miller
Voice of Gold—Devora Nadworney
Bisadol—Lucille Potter, Claire Miller, Garfield Swift
Rycrisp—Florence Freeman
U. S. Tobacco—Garfield Swift
Underwood Typewriter—Frieda Hempel, Yvonne D'Arle
General Baking—Lucille Potter, Rosalind Hutner
Death Valley Days—Josephine Bonine, John Dunbar, Don Noble, Garfield Swift, William Stack
Moonbeams—Verna Osborne, Dorothy Miller
Cunard Line—Syndey Mann, Rosemarie Brancato, Helena Lanvin, William Cleary, John Dunbar, Garfield Swift
Footlight Echoes—Verna Osborne, Dorothy Miller
One-Half Hr. of Three-Quarter Time—Garfield Swift, Dorothy Miller
Screenland—Florence Leffert, Lois McLaughlin, Lillian Stewart
Voice of America—Marie Ward
Morning Parade—Garfield Swift, Dorothy Miller, Sue Read, Louise Florea, Mary Almonte
Air Brakes—Don Noble, Louise Florea
Revolving Stage—Dorothy Miller, Sue Read, Garfield Swift
Music Appreciation Series—Celia Branz
Estelle Liebling Programs on WOR—S. S. Melodic, The Old Music Master, Ye Musik Shoppe
Estelle Liebling Program on NBC—"What Next?"

MUSICAL COMEDIES AND OPERETTAS

The Great Waltz
Carol Chandler
Nina Dean
Gladys Haverty
Roslind Hutner
Helen Sada
Eleanor Standish
Doris Swanstrom

Life Begins at 8:40
Bartlett Simmons

Revenge with Music
Frank Davenport

Within the Gates
Anne Goddard
Virginia Spottswood
Peggy Strickland

Say When?
Aimee Posener

Ziegfeld Follies
Bartlett Simmons

Annina
Maria Jeritza
Nina Dean
Ralph Jamison
Josephine Therese
Martha Wilkins

Mackeral Skies
Gudrun Ekeland

Gowns by Roberta
Bobette Christine

Champagne Sec
Kitty Carlisle
Carol Chandler
Nina Dean
Gundrun Ekeland
Olive Jones
Claire Miller
Betty Quay
Nellilew Winger

Artists & Models
Halene Eck
Elizabeth Kerr

Gypsy Love
Joseph Macaulay
Fred Hoffman
Ralph Hunsecker

Only Girl
Grenna Sloane

Bitter Sweet
Carol Chandler

Chimes of Normandy
Nina Dean
Gudrun Ekeland
Janice Joyce
Claire Miller
Lucy Monroe
Elizabeth Quay
Nellilew Winger

Fools Rush In
David Milton

The Mikado
Helena Lanvin
Aimee Posener
Virginia Spottswood

MUSICALES

Rubinstein Club
Maria Jeritza
William Martin
Colette d'Arville
Rosemarie Brancato
John Dunbar
Helena Lanvin
Lois McLaughlin
Claire Miller
Aimee Posener
Lucille Potter
Lillian Stewart
Garfield Swift
Marie Ward
Crawford Wright

Artistic Mornings
Jean Tennyson
Colette d'Arville
Rosemarie Brancato

Recitals
Colette d'Arville

Mana Zucca Music Club, Miami
Frances Sebel
Viola Philo

ORCHESTRAS

Cleveland Orchestra
Dorothea Manski
Anne Roselle

Philharmonic Orchestra
Helena Lanvin

MOVING PICTURES

Fox Films
Nick Foran

Paramount
Jessica Dragonette
Kitty Carlisle

Warner Bros.
Olive Jones
Rosemarie Brancato
Ann Seaton
Victoria Franzen
David Milton
Garfield Swift
Bobette Christine

MOVING PICTURE THEATRES

Radio City
Anne Roselle
Beatrice Belkin
Maria Samson
John Dunbar
Viola Philo
John Bennes

Capitol Theatre
Aileen Clark
Leonora Cori
Rosalind Hutner
Lillian Loftman
Charlotte Simons

Paramount Theatres
Celia Branz
Beatrice Belkin
Rina Revel

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Rethberg Brings Consummate Art To First Toledo Museum Recital

Metropolitan Opera Singer Wins Applause in Opening Event of Series —Programs by Resident Artists and Groups Well Received

TOLEDO, O.—The new season's Toledo Museum of Art concert series opened with a recital by Elisabeth Rethberg, Metropolitan Opera soprano, in the peristyle of the Art Museum on October 12. The large audience was so enthusiastic with its applause that several encores were granted during the brilliantly executed program. The singer seemed to attain climactic effectiveness in the songs of Brahms, Wolf and Strauss, and in the dramatic Pace, Pace, from Forza del Destino (Verdi). Erno Balogh was the commendable accompanist.

Corinne Rider-Reed, soprano, was the first to appear this season on the free Sunday afternoon musical programs held in the peristyle of the Art Museum. German Lieder occupied a prominent portion of her program. Marana Baker was the accompanist. On October 14 the Mu Phi Epsilon String Quartet, composed of Florence Miller and Cecile Vashaw, violins, Mathilde Burns, viola, and Ruth Earhart, cello, presented the program. Miss Earhart, also contributed three solos. The accompanist was Esther Burnworth West. On October 21 the free concert was given by Helen Pritchard, harpists; and Esther Geary Hungerford and Charlotte Wilson Engelke, two-piano artists.

MONDAY MUSICALE PROGRAM

Monday Musicale presented a varied and artistic program on October 15 for its members and guests, all selections being taken from the three great "B's," Bach, Beethoven and Brahms. Emma Bach Schmitt was chairman of the day.

Mary Willing Megley directed the Festival Prelude, based on the chorale, Sleepers, Wake (Bach) and a chorale prelude (Bach) arranged by Albert Stoessel, both sung by all the members of the Monday Musicale. A trio composed of Charlotte Ruegger, and Patricia Souren, violinists, and Ruth Earhart, cellist, played the andante (Bach). The movement was taken from a violin and piano sonata and arranged for two violins and cello by Miss Ruegger. Dorothy Bell, pianist, played the Moonlight Sonata (Beethoven) and Hazel Johnston Ioset, soprano, interpreted Adelaide (Beethoven). Her accompanist was Mrs. Walter Rideout. Patricia Souren, violinist, Ruth Earhart, cellist, and Marana Baker, pianist, presented the allegro con brio from trio in C minor (Beethoven). Mrs. Malcolm Baxter delivered a group of Brahms' songs, accompanied by Patricia Souren, and Nancy Westman played capriccio, op. 76, No. 1 and No. 2 (Brahms), and Rhapsodie, op. 79, No. 1 (Brahms). Bird in Air Will Stray Afar, a duet from Six Love Songs, op. 52, No. 13 (Brahms) was sung by the following: Hazel Johnson Ioset, Frances Rowe Wandel, Lillian Held Coyle, Marion Roe Richards, Mrs. Malcolm Baxter and Dorothy Munz. Alexandria Davis and Emma Bach Schmitt were the accompanists.

Flora Ward Hineline has announced the dates of two concerts: John Charles Thomas on December 17, and Ruth Slenczynski, child pianist, on February 18.

Mr. and Mrs. Harold Van Doren are the parents of a baby daughter, Patricia. Mrs. Van Doren (Mary Huggins) is the musical director of the Toledo Museum of Art.

D. J.

San Francisco Melodic Year Opens Auspiciously

Kreisler and Onegin Are First Recitalists of Season, Appearing before Large Audiences

SAN FRANCISCO.—Fritz Kreisler inaugurated the Peter Conley Artist Series and was the first of the visiting artists to appear here this season. In the first half of the program Kreisler played Handel's sonata in A major, Bach's partita in B minor (for violin alone), and Mozart's concerto No. 5, G major. Following the intermission, he introduced Erich Korngold's incidental music to Much Ado About Nothing. Kreisler also featured several of his own arrangements—the E minor and G major Slavonic Dances by Dvorak and the Spanish Dance from Falla's La Vida Breve. After playing at least a half dozen encores of his own popular compositions, Kreisler sent his huge audience home completely happy. Carl Lamson assisted at the piano.

ONEGIN CHARMS IN SONG RECITAL

As the first attraction in his 1934-35 series, Wilfrid L. Davis featured Sigrid Onegin, who gave one of her inimitable song recitals at the War Memorial Opera House. This fascinating, Junoesque contralto, who is always as good to gaze upon as she is to hear, was heartily welcomed by a huge audience. Mme. Onegin's presentation of a long and exacting program, including operatic arias, Lieder and two groups of folk-songs of various nations, was a vocal triumph and a source of enjoyment to her host of admirers. She gave generously of her glorious voice, revealing that quality and art that long since placed her at the peak of her profession. She was repeatedly recalled and was most gracious with encores. In Herman Reutter the singer had an accompanist of the first rank.

SAN FRANCISCO MUSICAL CLUB ACTIVITIES

The San Francisco Musical Club (Mrs. Walter Hall Sellman, president) gave a concert at the Community Playhouse. The program, under the direction of Beatrice Anthony, was presented by Mrs. Glenn H. Woods, soprano, Grace Adams East, trumpeter; Mary Robin Steiner and Ellen Clark, pianists; Zylpha Allen Spencer and Mary Barnhard, accompanists, and the San Francisco Musical Club Choral, under the direction of Alfred Jurtgen, and accompanied by Esther Settig.

C. H. A.

Juilliard School Announces Concert and Opera Events

Ernest Hutcheson, dean of the Juilliard School of Music, announces the schedule of concert and opera activities of the Graduate School for the season of 1934-35. Two orchestra concerts will be given by the Graduate School Orchestra on December 15 and January 19. A course of six orchestral concerts presenting the literature of the concerto will be given with soloists from the school faculty. This series was introduced by the school last season and is being continued with entirely new programs because of the requests received. They will be given once a month on Friday evenings, November 23, December 21, January 11, February 15, March 15 and April 12.

The Opera School will open its season with Ariadne auf Naxos by Richard Strauss, on December 5, 6, 7 and 8 (first performance in New York). Orpheus by Gluck will be given on January 30, 31 and February 1 and 2. An evening of ballet is planned for March 8 and 9 and another opera (to be announced later) will close the season on April 3, 4, 5 and 6.

A Bach-Handel Festival commemorating the 250th anniversary of the births of Bach and Handel will be given by the Juilliard Graduate School and the Oratorio Society of New York. Each program will be given twice so that holders of subscriptions will attend on alternate rather than successive evenings. The program, Series I, comprises: April 27, Israel in Egypt (Handel), 30, orchestral works of Bach and Handel and Bach's Coffee Cantata; May 3, St. Matthew Passion of Bach (complete performance). Series II: April 29, Israel in Egypt; May 1, orchestral works and Coffee Cantata; May 4, St. Matthew Passion.

Milton Bendiner Notes

Artists under the management of Milton Bendiner will have an active season. Robert O'Connor is to be heard before the Munsey Park Women's Club, Munsey Park, N. Y., the American Woman's Association, and Columbia University. Mr. O'Connor's programs for this season include such seldom heard items as the Largo of Leonardo Vinci and Grovlez' L'Almanach aux Images.

Samuel Shankman will appear in recital this winter before various organizations in New York and New England. He is tentatively scheduled to play the Rubinstein concerto with the Bridgeport (Conn.) Symphony Orchestra under the direction of Foti. Mr. Shankman was recently heard in a series of broadcasts portraying the piano concerto from Mozart to contemporary American composers.

Marie Glass, pupil at the Juilliard Graduate School and of Josef Lhevinne, was featured in the Founder's Day broadcast of the Y. M. C. A. over Station WNEW. The broadcast was an all-Chopin program. Miss Glass expects to make her début recital in Town Hall, New York, late this season.

Anton Rovinsky, concert pianist, who appeared as soloist with the Rochester (N. Y.) Philharmonic Orchestra under the direction of Howard Hanson last June, has been demonstrating the new Electronic Piano, an invention of Benjamin F. Meissner. Among those who have attended the exhibition performances are Nikolai Sokoloff, Leon Barzin and Henry Hadley.

Walter Mills, baritone, is scheduled for appearances in recital in New York, New Jersey and New England.

WILLIAM S. BRADY, teacher of singing. Among his artist-pupils are Grete Stueckgold, soprano, and Kathryn Meisle, contralto, both of the Metropolitan Opera. Mme. Stueckgold has recently presented Mr. Brady with a photograph inscribed, "To my dear teacher and friend William Brady, with all my gratitude." Miss Meisle has bestowed a similar gift upon him, dedicated "To Mr. Brady, with all the love and devotion of his ever grateful pupil."

Providence Applauds Rossini Work Sung by Resident Choral Group

Club and School Concerts Are Feature of Early Days of Musical Season—John Tasker Howard Lectures on American Music at Pembroke College

PROVIDENCE, R. I.—The musical season, late in beginning, had its inception in a performance of Stabat Mater (Rossini), sung by the Elmwood Oratorio Society, with Rene Viau at the organ. The soloists were Ellen Knox and May Monahan, sopranos, Eva McMahon, contralto; William DeRoin, tenor; Arthur Elvin, basso. It was a fine presentation of this well-known work. Especial mention should be made of the brilliant accompaniment of Mr. Viau.

The faculty concert of Federal Hill House School of Music introduced Paul Vellucci, pianist, who gave a program that included compositions by Schubert, Mozart, Brahms (sonata, op. 5) and Falla, and the Mephisto Waltzes (Liszt). Mr. Vellucci has a finished technic, finely modulated tone and a definite style which made his playing a delight to the large audience.

CLUB PROGRAMS

The first meeting of the thirtieth season of the Chaminade Club featured a program on which were Evelyn Fellows Offers, violin, Corena Clegg Scattergood, accompanist; Jeannette Lewis Waddington, contralto, Irving P. Irons, accompanist; Ingelborg Harklow Zeigler, piano; Doris Skipp, soprano, Frederick Very, accompanist; Bertha Louise Bixby, violin; Louise Waterman, cello; Louise Farnham Durfee, piano. One of the highlights of the meeting was the reading of a letter from the composer Mme. Cecile Chaminade of France, of a congratulatory nature, in which she styled herself as the organization's "godmother."

The Chopin Club presented at its first meeting Vivian Carlson, pianist, Angelica Bacon, soprano, and May Stockwell Hiller, contralto, with Dorothy Joslin Pearce, accompanist, in a series of duets by the late George Henschel which were beautifully performed; and the second piano quartet, op. 26 (Brahms), delightfully played by Emma Winslow Childs, piano; Charles E. G. Dickerson, violin; Raymond Carlson, viola, and Robert N. Austin, cello.

Roy P. Bailey, organist of All Saints' Memorial Church, gave a recital in Christ Church, Lonsdale, assisted by Adele Durant Kean, alto, under the auspices of the Rhode Island Chapter of the American Guild of Organists.

NATIVE MUSIC DISCUSSED

John Tasker Howard, author and musical authority, lectured in the Marshall Woods series, at Alumnae Hall, Pembroke College, on American music. He gave a bird's-eye view of the vast field of American music from Francis Hopkinson's day to Gershwin's, playing many illustrations. These included an arrangement of his own of the British Grenadiers. In one, a sonatina on Stephen Foster airs, he was ably assisted by Prof. Arlan Coolidge, violinist, of the music faculty at Brown University. B. N. D.

Pro Arte Quartet to Broadcast Eight Beethoven Programs

Through the courtesy of Mrs. Elizabeth Sprague Coolidge, of the Berkshire Temple of Chamber Music in Pittsfield, Mass., the Columbia Boadcasting System will present the Pro Arte String Quartet of Brussels in a series of broadcasts early in 1935. The quartet is to play eight concerts devoted to the cycle of the Beethoven string quartets on successive Fridays and Saturdays, beginning January 26. The concerts run through February 22. The Belgian ensemble consists of A. Onnou, first violinist; L. Halleux, second violinist; G. Prevost, violist; R. Mass, cellist.

Dr. Fritz Lehmann, Viennese Stage Director, Coming to America

Dr. Fritz Lehmann, brother and teacher of Lotte Lehmann, will come to New York this winter. For many years Dr. Lehmann has been stage director at the Vienna Opera House, and has been head of the operatic classes in the Vienna Conservatoire, as well as having coached Mme. Lehmann in all her rôles. Dr. Lehmann will sail with Mme. Lotte Lehmann on the SS. Ile de France, and is to arrive in New York the early part of November. He plans to take a studio here, and will coach singers as well as teach stage technic during the season.

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COSMOPOLITAN OPERA

SAMSON ET DALILA, OCTOBER 23

Saint-Saëns' Samson et Dalila received its second performance on October 23 with Bruna Castagna, who had sung this rôle in previous Hippodrome series, as Dalila. This was the only change in the cast which had presented the opera on October 17. Miss Castagna was in prime form and gave an effective dramatic and vocal portrayal, eliciting enthusiastic applause. Michel Steiman again directed.

CARMEN, OCTOBER 25

That favorite opera about the charming cigarette-girl, the bold bull-fighter and mountain smugglers, Carmen, was heard by an audience of large proportions, with nearly the same cast as previously. The principal exception was that Bruna Castagna sang the title-role. She showed a voice of quality, and well deserved applause. Rosa Low, Thelma Votipka and Georgia Standing, Carmen's aides, were in good voice. Armand Tokatyan was a Don José of good looks and splendid voice, and others concerned were Carl Schiffeler, Paul Dufos, Albert Mahler, Amund Sjovik and Pietro Bussy. Michel Steiman conducted a capable orchestra brilliantly.

RIGOLETTO, OCTOBER 26

Two new singers were introduced in this first hearing of Verdi's opera by the company. Wilma Miller, a coloratura soprano from Des Moines, Ia., made her New York début as Gilda, and Jean Fardulli, Greek baritone, who has sung in Paris, was heard in the title rôle in his first American appearance. Miss Miller gave a pleasing and easy dramatic portrayal, with flexible singing including some sustained high tones of excellent quality. Mr. Fardulli, a giant of prepossessing appearance, revealed a large voice, especially sonorous in the lower range, though some top notes were less pleasing in quality. This singer dominated the stage with his dynamic bulk, and a large group of his compatriots greeted him enthusiastically. Other participants were Lorenzo Poerio, a suave-voiced, personable Duke; Georgia Standing, as Maddalena, and Chase Baromeo as a rich-voiced Sparafucile. Heard in minor rôles were Mmes. Zahm, Seid and Larespada, and Messrs. Dufos, Mahler, Bussy and Roberti. Cesare Sodero conducted a spirited reading of the score by the large orchestra. The chorus was effective in its various scenes. The ballet, headed by Joyce Coles and David Vaun, appeared briefly. Ernst Lert's direction brought out the dramatic quality of the sinister drama. The audience, numbering about 4,000, recalled the singers repeatedly after the various acts.

FAUST, OCTOBER 27

Faust was added to the productions of the Cosmopolitan Opera Association before a capacity audience on Saturday evening. The title rôle was sung with splendid vocal quality for the most part by Armand Tokatyan, whose dramatic interpretation was, however, somewhat lacking in ardent romanticism. Nanette Guilford, American soprano, formerly with the Metropolitan, was a personable Marguerite and acted and sang with much temperament and force, if she did not seem as yet to have the rôle thoroughly at her finger tips. It was, however, a mistake to dress the simple village maiden in cloth of gold. Chase Baromeo dominated the production as a vivid Mephistopheles of more than usual volatile quality. He sang his diabolic measures with an excellent voice, suavely produced, if not all the authentic Gallic tradition one associates with this rôle. Jean Fardulli, the new Greek baritone, was a dynamic Valentin, winning deserved applause for his moving performance in the death scene. Marie Budde was a better than ordinary Siebel; Georgia Standing, a competent Marthe, and Paul Dufos, an adequate Wagner, completed the cast. The chorus sang its part with assurance and good tone. The ballet, trained by Alexander Yakovleff, headed by Joyce Coles and David Vaun, made much of the waltz in the Kermesse Scene. Michel Steiman's orchestra has gained restraint and fused tone since its first performances and contributed pleasurably to the musical ensemble. The stage direction of Ernst Lert, though honest and original in some instances (as where Marguerite enters the house, takes off her hat and returns carrying the spinning wheel in the garden scene), was not on the whole distinguished.

IL TROVATORE, OCTOBER 28

The sturdy Italian vehicle that is Verdi's Il Trovatore brought to the Hippodrome audience on Sunday night the talents of Anne Roselle (Leonora), Bruna Castagna (Azucena), and Pasquale Ferrara and Carlo Morelli in the leading masculine rôles. Others were Georgia Standing, Amund Sjovik, Albert Mahler and Luigi De Cesare. Cesare Sodero conducted a performance meritorious for both dramatic and vocal appeal. The audience was large and well disposed.

A Permanent Home of Opera for Children

Operas for children now have a permanent home at the Music Hall, Bank Street, New York City, under the management of George Fergus Kelley. Charlotte Lund, pioneer in this work, will act as artistic director. There will be five months of opera, one opera being presented a month. The season opens with Hansel and Gretel on November 17. This is to be given with the incidental ballet of Gnomes, Teddy Bear, The Dog and Cat. It will be followed by Tales of Hoffmann, Rip Van Winkle, Coq d'Or, and Pinafore. There will be performances every week-day at four-thirty, Saturdays at eleven and two-thirty and holidays at two-thirty. The operas last one and a half hours. Young American singers will assist and the orchestra is composed of members from the student body of the Juilliard School of Music. The ballet is in charge of William Rodon, formerly of the Metropolitan Opera Company. Popular prices prevail.

Hugo Kortschak Heard in Ensemble Programs

Hugo Kortschak, violinist, who was appointed by Mrs. Elizabeth Sprague Coolidge to direct the Berkshire Festival of Chamber Music last summer, as well as all previous festivals sponsored by Mrs. Coolidge at Pittsfield, Mass., in the earlier part of the summer was heard at the Cummington School in four trio programs with Frederick Tillotson, piano, and Oliver Edel, cello; one sonata program (with Mr. Tillotson); and a solo program in which he performed again David Stanley Smith's Tryptique, Scenes from a Tragedy. Mr. Kortschak has been appointed conductor of the New Haven (Conn.) Civic Orchestra. The first program is to be on November 8 at Woolsey Hall, New Haven, and will present works of Weber, Schubert, Tschaikowsky, Rimsky-Korsakoff and Berlioz. Natalie Bodanskaya, soprano, will sing Mozart arias.

Chamber Music Society of America Broadcasts

Hortense Monath, pianist, and Joseph Schuster, cellist, are to be heard in a joint recital presented under the auspices of the Chamber Music Society of America on November 4, over WOR. This is the third in the weekly series. This will mark the first performance of Miss Monath and Mr. Schuster together. Miss Monath, an American, has given frequent recitals over WOR, one of which was a Brahms cycle of ten weeks, but Mr. Schuster is a recent arrival on the American scene.

Gil Valeriano Returns to America

Gil Valeriano, Spanish tenor, has returned to America after four years in Europe. During his stay abroad Mr. Valeriano sang in Germany, Italy, Spain and in Paris and other cities of France. This last summer he was featured in opera in the bull fighting rings of Spain. American radio audiences are soon to hear Mr. Valeriano in broadcasts, and later in the season he will give a New York recital.

Rose Tentoni Soloist with Ford Hour

Rose Tentoni was soloist on the Ford Hour, October 28, over WABC, being heard in several selections in which the beauty of tone, the skillful handling of her voice and an interpretative versatility were noted. She scored an ovation with the audience present at her broadcasting. J. V.

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SALZBURG FESTIVAL

Salzburger Chronik

"The orchestra concert which Dom Kappelmeister Messner conducted in the great hall of the Mozartheum brought to the attention of the Festspiele audience a new American artist, Marie Louise Wagner from New York. This soprano astounded her hearers not alone with her very unusual voice but also with her consummate vocal culture, her dramatic and uncommonly vivacious rendition, in powerful and dramatic charm, filling the entire cathedral. Her singing of such classics as Beethoven, Schubert, Mahler and the great ocean aria from Oberon achieved a very pinnacle of classical song culture. The artist was forced to respond to many encores and was the recipient of many floral tributes."

Salzburger Volksblatt

"Marie Louise Wagner sang for the first time with the Salzburg Music Festival. She sang two great solo contatas from Schubert "Salve Regina," and "Totus in Corde Lanqueo" with orchestra. The exquisite quality of her voice was produced in the first cantata where she soared with ease to "3 line c" in softest pianissimo. The second cantata gave this beautiful voice opportunity to fill the great auditorium with her powerful and magnificent organ. One cannot deny that one has seldom heard in Salzburg a voice of this greatness and splendor which carried as well in the low tones as in the beautiful modulated middle register, holding the hearers spellbound. . . ."

BERLIN DEBUT

Appeared with Orchestra in a Wagnerian Program

Berlin Abendblatt

"A true Wagnerian in voice, figure, and strength of features. Her singing of Elizabeth's prayer from Tannhäuser as well as "Dich teure Halle" lent honor to her distinguished name."

MUNICH

Munich Zeitung

"Marie Louise Wagner appeared in aria and lieder program last evening. The singer possesses a very flexible, full, beautiful-timbered powerful soprano whose high pianissimos seemed a shimmering veil. While her forte tones proved stentorian in volume and power. The artist showed great routine, sang with deep expression and sensitive feeling."

Munich Neueste Nachrichten

"Marie Louise Wagner made her first public appearance in Munich last evening with the assistance of the Bayreuth Wagnerian conductor, Karl Elmendorff, at the piano. The singer possesses a powerful, dramatic and beautiful soprano voice, soaring to high C without losing in the least the warmth and timbre of her voice."

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New York November 3, 1934 No. 2833

If Goethe was right, and a man can only express what is in him, one must assume that many a latter day composer is stuffed with sawdust.

—o—

Symptoms of the Times

The first orchestral novelty of the New York season, a "symphony" consisting of three orchestral movements from Hindemith's unfinished opera, Mathis der Maler, finds that arch-modernist reverting from the tabloid contemporaneity of such a work as his News of the Day (which had a bath-tub aria) to the religious mysticism of the Middle Ages. Is this symptomatic of the times, of the nationalist régime in Germany, of disillusion in the *dernier cri*, or a combination of all of these?

Alfredo Casella, now visiting America as performer in the eminent Italian Trio of string players (heard at the recent Berkshire Festival) is another who avowedly espouses the return to older forms and a basis of tonality. There are other evidences of a striving to regain the firm ground which has been precipitously tossed about in the last three decades by the crass steam shovel of the anti-traditionalists, intent on uprooting the harmonic bases which support tonal achievements of the past.

The battle is still being waged in many quarters; the din of conflict persists, though its hum is largely confined to the semi-private gatherings of avowed modernist societies. But the reviews of such a wholeheartedly experimental quarterly as Modern Music (New York) have shown a note of gentle weariness, even a carping tone at times, in their consideration of new works heard during the Manhattan season. Amazing as this might have seemed in the full flush of the upheaval about fifteen or more years ago, the basis on which these compositions are now judged is the old, familiar one of form, contrapuntal felicity and strength of thematic invention.

It must be remembered that when modernism first came into vogue, the public and its writers had a much less clear perspective. At that time to be "different" was excuse enough for any divagation from the norm. Composers were not sure that it was necessary to have such troublesome matters as interesting melodic ideas or recognizable structure in a piece of music. Many tended to regard these things, as well as traditional harmony, form and sequence, or the old kind of counterpoint, at the best as dispensable adjuncts and at the worst as positive hindrances to freedom of expression. This attitude gave rise to, and still in the case of one small group of the advance guard continues to be responsible for, bizarre productions. Meanwhile, because it has incidentally enriched the composer's resources, much of the experimentation in technic has been an excellent thing, however much it prevented its practitioners from getting down to the real business of expression.

There remains, of course, the superstition carefully nurtured by a certain coterie of apologists for cerebral composers, that music need not express anything in particular, so long as it is "well made." But that false doctrine is losing prestige and the figures who create according to its mechanical formulae are rapidly dwindling in public esteem. It will be a few years at most before the sophisticated folk who are, in any age, a few steps ahead of the procession discover that neo-classicism is really a most tiresome and bloodless thing to swear by. We shall then have a new fashion of red-bloodedness, not as worth while for its own sake (shallow souls themselves do not feel anything except as others point the way), but simply because Monsieur So-and-so has composed his new piece in that fashion.

Of one thing there is eternal certainty in art; the pendulum will swing violently from the mode at any particular time to its opposite simply because change is predicated by the shortness of the human span of attention. When the mode changes, however, the one which succeeds it always retains some effect of the style which has preceded. Thus there is never a complete recapturing of the artistic manner of the past.

For this reason it behooves the "die-hard" traditionalists not to spurn but to make a careful study of what composers of the present period are attempting and (in a few cases) accomplishing. Whether the first half of the twentieth century is remembered by future historians as a breaking of ground for a new manner of art or as the decadence of the Romantic movement in its final gasp, it is certain that the human race will not completely forget what has been learned in the groping process of experimentation. Provided there is a means of passing down accumulated experience to successors (as has existed in music for many centuries), the technical procedures will be preserved.

Whether they will be used as part of the living body of genuine artistic expression depends largely on the example of the great figures of outstanding power and personality who seize upon these means and convert them to their own needs. We have plenty of tonal bricks—some of them curiously shaped and strangely colored—which a whole line of industrious masons has been busily piling up. This is, of course, a different matter from actually building a supreme cathedral. For that we shall have to await the tonal engineer with the imagination to see in the mind's eye a temple of surpassing strength and loveliness and the ability to call it into being.

—o—

San Francisco Rises to Protest

Something suspiciously like an inferiority complex seems to be infecting the art circles of the Golden Gate City, if a recent article by Ernst Bacon, composer and music reviewer of The Argonaut of that city is a true indication. The screed in question sets out to repudiate in no uncertain fashion the allegation that San Francisco is not "what she used to be" in the matter of native genius, and also lashes out rather hotly at eminent Europeans who insult the intelligence of the embattled Coast audience with a policy of playing or singing "down" to it. We reproduce this writer's belligerent message in part:

"Many say that San Francisco isn't what it used to be. Gone are the days of Mark Twain, Jack London, Ambrose Bierce, Old Chinatown, the Barbary Coast, and Bret Harte. Well, very likely in the days of these great bishops of native literature, San Francisco folk were lamenting the distance to the great ones of the continental world. . . . .

"At any rate, however pitiful may be our want of artistic self-respect and self-reliance today, our city is teeming with gifted men and women. . . . .

"A city that has in every line of endeavor talents equal to those found anywhere in the world (we have Yehudi Menuhins in painting, in writing, in piano-playing, in composing, though most of them haven't found their Persingers) and a few genuine masters, has no business . . . importing personalities to skim off the social and artistic cream. . . . .

"How can we know what the visitor's intentions are beforehand? More simply than one would suppose. If his advertisements, programs, and works are made to appeal to what he considers to be majority popular taste, if he takes us for a kind of circus-land, we know he comes only to make money (or possibly and sadly enough a reputation necessary for Europe). If, on the other hand, he addresses us as a people possessing dignity, potentiality and ultimate discernment, he is serving a good ideal and should be more than welcome. . . . ."

One has to read these rather chauvinistic lines, with an understanding of the difficulties faced by many American artists in the increasingly keen competition of the last few years. By all means, let us give the native artist a chance to be heard, to be appraised sympathetically, and to mature. But the artistic world would be poorer (as that of Germany is today) by excluding the true artists of other lands. In this respect, the emphasis is, of course, on the qualifying adjective. Mr. Bacon seems to point to a grievance that other communities have conceivably shared in the past. It behooves the visiting artist to ponder this point of understanding and sympathizing with the aspirations of the people among whom he finds himself.

—o—

Music and Other Studies

The present movement in academic circles to link school subjects more closely with the actual world of the present day, and to emphasize their socially useful aspects, has resulted in recent years in the stressing of the interrelations between various branches of study. It is good news to the musician that his art has grown in the esteem of the schoolmen (theoretically at least), after a period of relative relegation to the unenviable place of Cinderella in the curriculum. In the last fifteen years, paralleling the growth of school bands, orchestras and choruses, there has come a better understanding of the importance of tonal studies in giving the young person a cultural, harmonious influence and a better equipment for "the good life." This is regaining some of the ground lost since the days of the Athenians.

Recently there has been a decided movement to correlate music with other branches of the school curriculum. This is typified, for instance, in the recital programs illustrating some period of history which have been given in schools under the auspices of the National Music League by visiting artists. This is an excellent way to make music more significant and also to illuminate for the young the manners, customs and spirit of a particular nation or historical period. One can well imagine that students would prefer to have their knowledge of the past deepened in this pleasurable and vivid way, rather than by the cramming of facts in an unpalatable form, which often fail wholly to convey understandable images or to make contact with the experiences of the young person's own life and environment.

The danger, of course, in harnessing music to the other subjects is that it may come to have a subordinate place—in other words, to become a sort of handmaiden to history, geography, literature and the like. There is a real possibility that music as an independent science and art may be slighted in this process. The members of the Music Educators National Conference have perceived this danger and have issued a warning and a statement of their position in the resolutions drawn up in the latest convention of the organization. The *pronunciamento* dealing with this matter must be commended for its clarity of insight and fearlessness of expression. It is as follows:

"The members of the Music Educators National Conference believe with President Eliot that the various school subjects should be taught in their natural relationships with one another rather than as isolated units. They therefore favor correlation and integration as manifested in such educational practices as the project method and the unit of work. In certain respects music is connected with geography, history, language, and physical training; and in situations in which directing attention to such connections makes either music or the other subject more interesting and meaningful, the association should be emphasized, not merely in the music class, but—and perhaps even more—by the teacher of the other subject.

"But in many instances the correlation with music is pertinent in the case of the words only, and in a large number of instances beautiful music has been composed and exists primarily for its own sake alone. We feel that the aesthetic effect of such music is most evident when sung, played, or listened to simply because of the sheer enjoyment that beautiful music gives the individual.

"Be it therefore resolved that the members of this Conference endorse the general principle of correlation, but that they reserve the right to devote most of their regularly scheduled periods to teaching music for its own sake, simply because it is beautiful and because participation in music brings about moods of exaltation that it is good for human beings to experience."

Whenever the programmatic content (real or assumed) of music is stressed to the neglect of its actual form, structure and technical devices, there is this danger of drifting off into moonshine and forgetting that music is a stern art and an exacting science. The tendency in the past has been to stress the bare bones of music, to analyze and take it apart. In that way also the spirit escapes. The golden mean is somewhere between extremes.

VARIATIONS

By Leonard Liebling

You may or may not be a Beethovenite who looks upon the ninth symphony as the apogee of all orchestral composition. In either event, however, you should welcome every chance to hear that infrequently performed work especially in its entirety with the choral finale.

It is surprising how few music lovers (and even musicians) are truly familiar with the ninth symphony. Even some of those who express lack of admiration for it, base their indifference on a single hearing or two.

Beethoven never penned more seriously purposed or more deeply felt music than his last symphony (unless, perhaps his grandiose Missa Solemnis).

The more one studies the score, the greater appears its structural genius, its emotional eloquence, its profound humanity.

In the ninth symphony Beethoven definitely broke away from the music of his day and indicated the course for the composers that came after him. His loosening of the symphonic fetters made possible the pictorial expression of Schumann, the boldness of Berlioz, the passionate self-expression of Tschaikowsky, the novel symphonic poems of Liszt and Strauss, the sublimated classic-romanticism of Brahms.

It is no illogical circumstance that Stravinsky, deserting his earlier experimental ways, harked back to Beethoven and wrote the choralized Symphonie de Psaumes.

The ninth symphony was an inspirational influence even for the operatic Wagner, who hymned Beethoven's masterpiece in one of the world's most monumental musical essays.

The ninth symphony may never become a truly popular work, for it is primarily a product of noble feeling and cultured intellectual musicianship. By the average listener it may always be more admired than loved. In that respect, the ninth symphony shares honors with Hamlet, the Iliad, and the Divine Comedy.

* * *

There was a period when I looked upon the ninth symphony as diffuse, overwritten, bombastic and almost futile. My opinion was prompted by the arrogance of youth and its inclination to seek joys from the surface appeal of music rather than from its inner spirit. I understand now and the years have brought recantation and some sincere remorse.

* * *

Preambling in the foregoing paragraphs, I come to the reason for writing them. I wish them to represent a reminder and a warning. The warning is obvious; the reminder is to tell you, if you do not already know, that the Victor phonograph output has just been enriched by a new recording of the ninth symphony, played by the Philadelphia Orchestra and conducted by Leopold Stokowski.

There have been several previous recordings of the score, but this one tops them by far in quality and clearness of sound, dramatic line, and finish of execution. Stokowski's rare faculty of emphasizing details without arresting the organic development of a composition, comes to hearing strikingly in the record of the ninth symphony. It is a revelatory piece of music-making and its mechanical reproduction is one of the real triumphs of the Victor studios.

Of a record amazing in general excellence, the listener nevertheless remembers particularly the remarkable ensemble in the first movement, the crystalline nature of the scherzo, the authentic cello tone in the recitatives, and the volume and purity of the choral utterance. In publishing this example, Victor has done itself and musical circles a really valuable service. I played the record three times in one week and it left me with the desire to devote spare time to further hearings. The discs are furnished in one of the useful and handsome Victor Albums, this one numbered M-236.

* * *

Columbia took me to the opposite pole of musical pleasure, with the record (9080-M) of Johann Strauss' Die Fledermaus overture, performed by the Berlin State Opera Orchestra under Bruno Walter. Charm, exhilaration, Viennese swing and rhythmic nuances, make this a typical presentation from the versatile baton of Walter. (He has not dwelt in vain upon the pre-war banks of the Danube.) The lightness, zest, and glint of the orchestra are in admirable association with the undying beauty of this greatest of all Strauss operettas.

Also from Columbia come two plates, G-7273-M and G-7274-M, bearing the Boris Godounoff music of Moussorgsky—Choral Prologue, Scenes I and II, and Act 3, Scenes I and II (Young Girls' Chorus and the Polonaise.)

The massed singing is done by members of the Riga Opera accompanied by its orchestra. The recording is marked "German Imported," and does fair justice to the music, even though Columbia has achieved better results in some of its choral reproductions made in its home studios. Boris Godounoff is not staged too frequently in America, and these sonorous and atmospheric choruses should be in the ken of all music lovers who have not already succumbed to the provocative genius of Moussorgsky.

* * *

Hardly worthy of notice is M.B.H.'s suggestion that "the Smith Bros. radio program, advertising their famed cough drops, should feature the music of Tschaicoughsky and Rimsky-Korsacough, and the encores might well be Phlegmish folk-songs."

* * *

The ways of Creation are peculiar with regard to human genius. Robert Franz wrote a vocal masterpiece to a text which tells that his little song grew out of his deep pain. Periods of world stress have frequently produced great musicians and great musical works. Not so, however, with 1914 and its sorrowful two decades of aftermath. To emphasize the lack, one need only remember four significant years that marked the height of the Napoleonic turmoil in Europe. In 1810, Schumann and Chopin were born; Liszt's entry into life came in 1811; and 1813 brought the glorious Verdi and Wagner. Through the worst of the wars, inspired pages were being penned by Haydn, Weber, Beethoven, Schubert.

Nothing of towering musical consequence has come out of 1914 and the ensuing time. Just before 1914, the "modernistic" composers were raging at their hottest. Could their works have been the real cause of the World War?

* * *

However, there still is hope. Wagner was sixty-nine when he produced Parsifal; Handel composed his last oratorio, Jephthah, at the age of sixty-seven; and, most marvelous of all, Falstaff burst upon amazed humanity from the pen of the eighty-year-old Verdi.

* * *

Even Leos Janacek, just over seventy, did his Sinfonietta, heard last week at the Philharmonic concerts in New York, conducted by Otto Klemperer. All the critics were not kind to the composition, but a number of lay concert-goers have told me that they liked it greatly.

* * *

Police motorcycles are to be equipped with radios. Motorists will now have the novel experience of being pursued by radio programs.—*New York Sun.*

* * *

Richard L. Stokes, a music critic who reformed and became a *littérateur,* gladdens this item collector with the attached communication:

321 East 72d Street,
New York, N. Y.
October 20, 1934.

Dear Variations:

In regard to the Musical Courier's current editorial on the origin of the melody of God Save the King and America, you may be amused, as I was, by a quotation from Lenotre's Versailles au Temps des Rois. His chapter, La Viande du Roi, celebrating the gargantuan feats of the table accomplished by Louis XIV, concludes with a discussion of their natural effects—gout, and the famous fistula which convulsed the kingdom in 1686. Following an operation which excised the royal cavity, Louis received the congratulations of the city of Paris at a banquet at the Hotel de Ville during which there was a service of 236 plates! Enough, comments the historian, to slay a convalescent, "but the King, a stout trencherman, survived this regicidal repast."

"The demoiselles of Saint Cyr," the record continues, "manifested their joy in a more delicate manner. Having solicited a visit from their magnificent protector, they welcomed him to their celebrated mansion to the chanting of a canticle for which the superior, Mme. de Brinon, had written the words, and for which Lulli composed a grave and tender air, suitable to the occasion. This is the celebrated anthem, God Save the King, which some visiting Englishman noted and carried back to his own country, where it proved so much to the taste of the English, it is said, that they adopted it as their national hymn. Is it to the fistula of Louis XIV that our neighbors owe God Save the King?"

It is, of course, possible that Lulli borrowed or adopted the tune from an earlier melody. The Maison de Saint Cyr was an institution founded by Mme. de Maintenon for the daughters of impecunious officers.

Sincerely,

Richard L. Stokes.

The New York World-Telegram (October 27) publishes some delectable matter, as follows:

Interviewing Yvonne Printemps is something of a feat, for her English is somewhat limited. Backstage at the 44th Street Theatre last night, after Conversation Piece, an amazing dialogue took place between Mlle. Printemps and an interviewer whose French was as limited as Mlle. Printemps' English.

Here is a verbatim translation:—

Interviewer (in French):—"How goes it, Mlle. Printemps? You see charming this today."

Printemps (in English):—"I am enchant see you. Sit?"

Interviewer (in French):—"Please you should speak in French because to be more comfortable."

Printemps (in English):—"You understand French?"

Interviewer (in French):—"Into French I apprehend all, but with difficulty I utter. Behold then you speak into French."

Printemps (in French:—"Ah, thank you. I am considerably relieved, for I do find English a little difficult. What is it that makes it easier for people to understand a foreign language than it is for them to speak it? Take me, for instance. I really understand English fairly well, but I am terrified when I try to speak for fear I shall say something wrong."

Interviewer (in English):—"Well, then, I'll speak English since you understand it. Has the American theatre changed since you were here last? That was seven years ago, I believe."

Printemps (in French):—"My memories are vague."

Interviewer (in English):—"I don't mean souvenirs. I mean, what do you remember?" (Switching to French. From this point on the conversation is entirely in French.) "Better I speak into French. You have been very working since you are arrived in New York. I hope you feel more remained."

Printemps:—"Restee? Ah, I understand. You mean am I rested after the trip and the week of intensive rehearsals. Yes. Thank you."

Interviewer:—"Do you would like to perform in America always?"

Printemps:—"There can be only one answer to that:—I am a French actress."

Interviewer:—"How many do you spend your time, pass the day, be happy, when not on stage acting?"

Printemps:—"How I spend the day? I spend it waiting for the night. I mean that at night I go to the theatre."

Interviewer:—"The women within America, how do they different the women within France?"

Printemps:—"Women work too hard at being charming in France, but in America they do not work hard enough at it. The average American woman, I suspect, is a little lacking in graciousness and femininity. Perhaps I have no right to say this. I am judging from what I have seen of American saleswomen and hotel employees. And then again, it may all be simply a matter of national custom, with which I am not yet familiar."

Interviewer:—"I am too much of your time, perhaps?"—

Printemps:—"No, I am enjoying this very much."

Interviewer:—"Positively, are you not deranged?"

Printemps:—"I do not understand."

Interviewer:—"Perhaps I go."

(Hasty retreat.)

* * *

Samuel Chotzinoff, writing brilliantly nowadays for the New York Evening Post, says in his Words Without Music column, that the Maecenases who used to patronize great music and musicians, and seem slowly to be renouncing their celestial mission, are giving way to the captains of industry and the commercial exploitation of the radio. The guardianship of Beethoven, Bach, and Brahms, according to Chotzinoff's idea, will soon pass completely from the patrician hands of the Mackays and the Rockefellers into the quite selfish hands of General Motors, Camel Cigarettes, Flit, Ford Motor, Listerine, Zymole Trokeys, Vince, American Radiator, Cream of Wheat, Maxwell House Coffee and Mueller's Spaghetti.

Mr. Chotzinoff concludes prophetically: "That glory even now is foreshadowed in the presentation of certain manufactured articles to the buying public. A motor car is advertised to run as smoothly as a Bach fugue. 'Beethoven,' cries an advertisement for an elegant phonograph, 'was deaf and could not hear his Fifth Symphony. But you can hear the Fifth at your ease by purchasing one of our ——.'"

* * *

Unemployed musicians will be pleased to learn from the New York Sun (October 27) that "Yacht ownership has risen to the highest point in the history of the United States."

* * *

Also from the same-dated Sun is a simile: "As unconvincing as a radio orchestra on a cigar program playing 'Two Cigarettes in the Dark.'"

* * *

Fortune Gallo and his San Carlo Opera Company have been holding forth most successfully at the Auditorium in Chicago. Recently Paul Longone (impresario of the Chicago Opera) and John Charles Thomas went to hear a performance of Carmen given by the San Carloans and there was not a seat available. Fortune Gallo did the best he could to be gracious to his two guests and had two chairs crowded into an already filled box. Incidentally, when Mr. Longone expressed surprise at the size of the audience, the usher said, "That is not unusual; this is the San Carlo company."

* * *

This space will be reserved for Mr. Longone's counter blow.

I suppose by now you have all heard of the incident at the Berkshire Festival when a newspaper woman intent upon interviewing all of the distinguished contemporary composers attending performances of their works, said, "I've got stories from Roy Harris, Mr. Eichheim and Signor Casella, but I can't locate Mr. César Franck. Do you know where I can find him?"

* * *

Isidor Achron called on a friend the other day, and was asked to play his new composition, Valse Intime. The little three-year-old son of the host was present, and his father made him promise to keep quiet during the playing. When Isidor had finished about a page of his work, the youngster said, "Daddy, please, I've changed my mind about that promise."

* * *

César Saerchinger celebrated his —— birthday in New York last week. Asked how old he was, César said musingly, "Well, my eldest daughter is eighteen, my youngest is twelve and I have been in London ten or twelve years. . . . How old does that make me?"

"Forty-two," was the answer.

"Well, we'll have to figure again. Because that's wrong."

* * *

Horace Johnson also had a birthday in October. He says age doesn't matter; it's weight that counts. Horace still tipping the scales *au naturel* weighs under 200—but only half a pound.

* * *

Who says criticism doesn't reap benefits? When Otto Klemperer went to Los Angeles a year ago to conduct the Los Angeles Philharmonic Orchestra, he wore a pair of very precarious glasses. So liable to part from his beak were they, that one of the music critics at his first performance became fascinated in watching to see if they'd fall off. And subsequently this scribe devoted space to comment upon the shaking gyrations of the glasses when *Die Meister* waved his arms.

The next day Klemperer went into a L. A. oculist shop and bought four pair of spectacles guaranteed not to move an eighth of an inch under the most violent of tonal agitations.

Who says criticism doesn't reap benefits? At least the optician benefited.

* * *

Bore 8734. A lady lecturer held up the reception line formed to congratulate Julia Peters back-stage at Town Hall after the American singer's first New York recital this fall. In detail the speaker outlined her coming "delightful" lecture while people waited impatiently. Most of the impromptu speech was lost to my ears, but I heard this much. "Now, my dear, I shall send you tickets. You are one of a few intelligent people I know who really will appreciate what I have to say. Now be sure and come, won't you? I need you in my audience. My message means so much to me, and I feel so deeply that nothing so important has ever been stated about the subject before. In fact, my dear, few people realize how much time I have devoted to research—how I have slaved night and day to master my subject completely—but you, of course, understand. If I say so with all modesty, I believe that my work in the field has done more to advance thought along the proper line that anyone who has attempted it before. And I want you to be sure and hear what I have to say. And——"

"I beg your pardon, madam," said a man who had been standing beside the lady. "But in my capacity as telephone operator will you be kind enough to drop in another nickel. Your time is up."

The lecturer reddened and departed hurriedly. Julia thanked her male admirer.

* * *

It is quite likely that if I tell many more stories about Grena Bennett I shall be talked about behind my back. I assure you the only reason I can think of for mentioning her nearly every week is because more funny things happen to every square inch of her than anyone else I know.

The latest Grena tale is when she recognized in a restaurant some people from San Francisco whom she hadn't seen for twenty years. Grena went to their table to greet them. They looked surprised and it was evident that they did not remember her.

"You don't know me, do you?" asked Grena sweetly.

"I'm sorry, but I'm afraid we don't," said the long forgotten San Franciscan lady.

"I'm Grena Bennett."

"Oh, Grena, my dear. You haven't changed a bit. I should have known you anywhere."

* * *

I hear that Geraldine Farrar is to be the commentator of the Metropolitan Opera Saturday afternoon radio broadcasts this coming season. If Gerry does as swell a job as that which she did when speaking for the campaign for funds two years ago, you may be assured there will be speeches of erudition punctured with sparkling humor. Gerry is one prima donna that says something when she talks.

* * *

I was introduced to Isidor Philipp the day before he sailed back to France for the winter. (He returns to America next May.) I told him what a great influence he had been in my life, for when I was a mere lad of fifteen I met one of his pupils who raved so much about M. Philipp that I came to the conclusion that he was the finest piano teacher living.

"What I remember best about this young lady, *Maitre*," I said, "is that she never could play a recital without immersing her hands in hot water for ten minutes before beginning it."

"Indeed, *Monsieur*," answered Philipp. "I assure you that was not part of my piano instruction."

* * *

They say that Clarita Martin, who dances Spanish dances, has to keep the best suit of her guitarist, Salvador Ibanez, a Gypsy, and therefore casual, locked up. I am told that she said the other day she was afraid he would pawn it. As for the guitar, she keeps that in a corner. "He won't practice, and I have to watch him every minute on the stage, for fear he'll improvise at the wrong moment. It would be quite like him to keep on playing after I had left the stage. I wish I could take life so complacently."

* * *

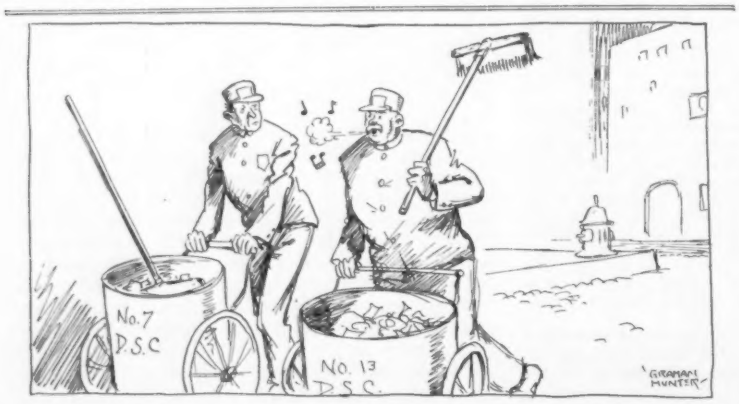
As I was sitting in the lobby of the Hotel Algonquin last Saturday waiting for the lady who was to buy my lunch, Gertrude Stein (the perpetrator of the libretto of Four Saints in Three Acts) and Alice Toklas, her buddy, blocked my vision of all surrounding events for a full two minutes as they passed. Miss Stein was dressed in a suit which was a cross-section of a prison uniform and a longshoreman's attire. Two ladies near me giggled audiby. And one remarked to the other, "That woman certainly could turn a good furrow. Why does she bother to scratch words with a pen?"

* * *

Searching for Gari Shelton's home on Fifty-eighth Street last Sunday afternoon to attend a musicale, a lady guest wandered into a house which she thought was numbered properly as his residence. An unfamiliar gentleman greeted her solemnly and the young lady, slightly flustered, said, "I have come to see Mr. Gari Shelton."

"Certainly, madam. Just a moment. Did you wish to view the body?"

That often happens if you get into undertaking parlors by mistake, dear lady.



"That phrase is incorrect, Cecil. The 'E' is sharped before the 'F' and there's no 'D' major in the last measure."

Foreign News in Brief

Myra Hess in England

LONDON.—Myra Hess has started her concert season and has played at the Three Choirs Festival in Gloucester, several recitals in the provinces and four orchestral appearances in London, three Promenade concerts and with the Royal Philharmonic Society. These last four concerts were between September 26 and October 18, and on each occasion the house was sold out. At the Promenade concerts she played the Brahms B flat concerto, that of Beethoven No. 3 in C minor, and the Grieg concerto. Sir Henry Wood was the conductor. With the Royal Philharmonic, she played the Beethoven concerto No. 4 on the opening night of the orchestra's season, under the baton of Sir Thomas Beecham. R. P.

Ivor Newton Accompanist for Supervia's Concerts

LONDON.—Ivor Newton was accompanist to Conchita Supervia for her concerts in Scandinavia. Her first engagement on this tour was with orchestra in Copenhagen, September 27, Malko conducting. On October 1, she gave a recital in the same city. On October 9, the singer and Mr. Newton left Stockholm to return to London.

Mr. Newton's first London appearance this season will be with the young American violinist, Guila Bustabo, who is making her English début in a recital at Aeolian Hall. R. P.

Grandjany to Play in England

PARIS.—Marcel Grandjany, harpist, begins his season with a London recital at Wigmore Hall on November 14, to be followed by other appearances in England. In December, Grandjany will tour France, particularly the cities in the eastern part of the country. In Strasburg he will play the Handel concerto with the Philharmonic Orchestra, and on December 12 is booked to play over the Luxembourg radio. Grandjany will give his annual Paris recital in February. I. S.

Laparra a Music Critic

PARIS.—Raoul Laparra, French composer, has been appointed musical critic to Le Matin, Paris, succeeding Alfred Bruneau, who passed on this summer. Laparra is the composer of Habanera and L'Illustre Fregona. I. S.

Hekking Opens Tour

PARIS.—Gerard Hekking, French cellist, is commencing his season with a tour in France. In November he plays in Switzerland, followed by engagements in Holland and Belgium. I. S.

Aubrey Pankey Plans Active Season

PARIS.—Aubrey Pankey, Negro baritone, opened his European season with a recital of classical, romantic, modern and Negro music in the Salle Chopin on October 30. Pankey has been singing in Vienna, Berlin, Salzburg, Oslo, Stockholm, London and Paris. His plans for the 1934-1935 season include recitals throughout Europe and England. I. S.

Kurenko Visits Spain

..PARIS.—Maria Kurenko, Russian soprano, has begun her European concert season with six recitals in Spain. R. P.

OBITUARY

Dr. Theodore Baker

Dr. Theodore Baker, editor and author of numerous standard works on music, died in Leipsic, Germany, on October 13, according to advices recently received in this country. His wife preceded him in death at Leipsic on September 3, but a few weeks previously.

Dr. Baker was born in New York, on June 3, 1851, and was educated in that city and Boston, early serving as an organist in Concord, Mass. He went to Germany for study in 1874, first under Oscar Paul at Leipsic and from 1878 at the University in that city, where he won the degree of Ph.D. in 1881, with a thesis on the music of the North American Indians, *Ueber die Musik der nordamerikanischen Wilden* (1882).

The material for this work was gathered in 1880, when he lived among the Senecas in New York State, being initiated as a member of their tribe and thus gaining unique opportunities for a study of their songs and dances. This work was the first thorough scientific study of Indian music ever made, and its method was later adapted for other works in this field. It is said to have inspired MacDowell to write his Indian Suite, when called to his attention by Henry F. Gilbert.

Dr. Baker lived in Germany until 1890. From 1892 until his retirement he acted as literary editor for G. Schirmer, Inc. In the course of his incumbency of this post he prepared two standard reference works, Baker's Dictionary of Musical Terms (1895, eighteenth edition 1918) and Baker's Biographical Dictionary of Musicians (1900, supplement 1905, third edition 1919). He translated into English Paul's Manual of Harmony, Bussler's Elements of Notation and Harmony, and the same author's Elementary Harmony, Lobe's Catechism of Composition, Kullak's Æsthetics of Pianoforte-Playing, Jadassohn's Manual of Harmony, Weitzmann's History of Pianoforte-Playing, Kullak's The Piano Playing of Beethoven, Bree's Groundwork of the Leschetizky Method, Jadassohn's Manual of Single, Double and Quadruple Counterpoint, Lamperti's The Technic of Bel Canto, Loewengard's Harmony Modernized, Busoni's A New Æsthetic of Music, Richter's Manual of Harmony, Vincent d'Indy's Beethoven, Bona's Complete Method for Rhythmical Articulation, and Klauwell's On Musical Execution. In addition he had translated and edited many articles which were published in the Musical Quarterly (New York), issued by the firm of G. Schirmer.

Russi Rinaldo

GALLUP, N. M.—Russi Rinaldo, Italian violinist, died in this city on October 24 at the age of forty-six. Mr. Rinaldo, when the World War broke out, enlisted in the Italian army, where he won the rank of lieutenant. He distinguished himself for bravery, but emerged a victim of amnesia. After his fortune had been spent in an attempt to regain his health, an operation proved successful, but he was never able to resume his place in the music world. He had recently lived with a sister in Los Angeles. Three weeks before his death, he left her home for a journey east. M. N.

Lou Tellegen

LOS ANGELES.—Lou Tellegen, actor and former husband of Geraldine Farrar, on October 29 committed suicide by stabbing himself. Mr. Tellegen was born in the south of Holland of Dutch-Greek parentage. His baptismal name was Isidor Louis Bernard van Dammeler. He first won recognition on the stage by his appearance with Sarah Bernhardt. He played opposite her in a number of dramas, and later enjoyed popularity as a leading player both in the theatre and the motion pictures in America. His marriage to Miss Farrar took place in 1916. Mr. Tellegen's health had failed in recent years. He was fifty-two years old.

Mrs. Catherine Churchill Hurry

PUTNAM, CONN.—Catherine Churchill Hurry, prominent in music circles, died here on October 22 at the age of seventy-two. She is survived by her husband. Mrs. Hurry had studied music in Germany and other European countries. Boston and New York had heard her in concert. R. P.

Ralph Leopold Tells of Work in Transcribing Wagner Music-Dramas

Piano Literature Enriched by Skillful Adaptations of the Ring Operas —Concert Pianist Discusses Plans for Recital Appearances

Ralph Leopold's many-faceted musical talent is expressed in his work as concert pianist, transcriber and pedagogue. As a recitalist, Mr. Leopold has been heard throughout the country; his achievements in arranging scores for piano performance include the keyboard adaptation of the greater part of the Wagner operas.

"I have made about thirty Wagner transcriptions in all," Mr. Leopold said. "These include the principal motifs of the entire repertoire, with the exception of Die Meistersinger, Flying Dutchman and Rienzi. Twenty-four of these have been recorded for the Duo-Art."

Asked why he had omitted the three operas mentioned, Mr. Leopold replied that he had not consciously discriminated. "I meant no disparagement, especially of Die Meistersinger, which I think would condense beautifully into a piano version. In the course of recent seasons, a series of circumstances led me to transcribe music from Das Rheingold, Die Walküre, Lohengrin and Parsifal. I hope eventually to make several transcriptions from Die Meistersinger.

"In bringing these scores, with their wide range of orchestral and vocal color, into the scope of the keyboard, my object has been to give as perfect a synopsis as possible of the whole of an act or passage. The operatic literature of Wagner is fruitful material for such translation because the vocal and orchestral lines alternate in dominance in the original, and therefore the transcriber can turn his whole attention to bringing out the motifs as such, without being deterred by the fact that certain themes might sound 'empty' without the vocal color for which they were destined.

RALPH LEOPOLD

Bridging Essential Passages

"I have arranged my sequences so that no improvisations of my own are necessary. Naturally, I have had to omit a great deal and to bridge over from one portion of the score to another, but I have carefully matched the musical patterns so that only someone very familiar with the original would detect the cuts. The harmonization I have retained intact, and have departed from Wagner's notation only when too literal a transcription would, in the piano idiom, have lost the effect intended by the composer. After all, the chief purpose of an arrangement is to give as faithful a reflection as possible, in color, form and outline, of course, but also in spirit. Hence, if the orchestral writing calls for a sustained chord in the brass, it may be that the piano will reproduce this much better by repetition of the chord in question, or perhaps by arpeggios. In such a case as this, adhering too closely to the letter would impair the spirit of the music. Frequent use of the middle (sostenuto) pedal permits the prolongation of certain bass notes and even entire chords of orchestral background, while at the same moment, passing voices may be interpreted clearly by frequent changing of the right (damper) pedal. The performer is thus able to produce many orchestral effects. The result is equivalent to having a third hand to assist in the performance of these passages.

'This interpretation into piano literature of the rich expression of Wagner's music-dramas is, I believe, something which can contribute not only to the pianist's repertoire but to the general understanding of these operas. Except for mechanized versions through radio and talking machines, Wagner's scores are never heard by many people living in the smaller centers. Through the medium of the piano, therefore, music-lovers outside the metropolitan areas may become acquainted with this vast store of beauty."

"Have you transcribed any music except that of Wagner?" was the next question put to Mr. Leopold.

"Yes, though that is the major part of my work in this line. I have arranged for piano the waltzes from Strauss' Rosenkavalier, some Bach numbers, and so on."

The Matter of Program Building

"As to the question of program-building, Mr. Leopold—do you find these transcriptions valuable additions to the standard program repertoire?"

"Yes, they have proved very effective in concert. The Rosenkavalier waltzes are ideal as a 'lighter' number and a change from the oft-repeated Johann Strauss excerpts. The Wagner passages are program material of the most satisfactory kind. This music is brilliant and yet not empty; prolific of themes but not heavy. The Ride of the Valkyries makes a stimulating finale for a recital. One of the longer excerpts, such as the Bacchanale from Tannhäuser or Song of the Rhinemaidens, both of which are practically complete, are admirable 'center-pieces.'"

"What music do you intend to feature on your programs for this season?"

"I shall present some transcriptions of Bach, also a good deal of music of the Russian school. In addition, I shall, of course, draw on the standard repertoire for further variety."

Mr. Leopold's concert season begins with an appearance on October 27 in Cleveland, followed by engagements in Boston, Cincinnati and Detroit. He also is to continue his appearances on college concert courses of the country. Mr. Leopold has resumed teaching at his New York studio, and in addition to his regular season in the East he will make several brief trips to Detroit, where he is holding master classes as artist-instructor at the Detroit Conservatory of Music. M. L. S.

Musicales

Harold Henry in All-Chopin Program

Harold Henry gave a recital in the music-room of William M. Sullivan's New York residence October 26, for the benefit of the Berry Schools, at Mt. Berry, Ga., before a large audience. His program of works of Chopin consisted of polonaise, op. 40, No. 2; mazurka, op. 24, No. 1; berceuse, op. 27; ballade, op. 23; polonaise, op. 40, No. 1; prelude op. 28, No. 13, waltz, op. 49; four études from op. 25; barcarole, op. 60; scherzo, op. 39. Every number was heartily applauded, and the artist was forced to play a number of encores, among them a Brahms intermezzo (op. 117, No. 1), a Scarlatti sonata, and his own The Dancing Marionette.

B.

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Lydia Hoffman in Recital

At the New Music School and Dalcroze Institute, New York, on October 24 a large audience heard the recital of Lydia Hoffman, German pianist, who has joined the faculty of the school. Mme. Hoffman played Bach, Mozart, Schubert and the piano sonata of Roger Sessions with clarity and the musicianship by which she has gained her enviable reputation in Europe.

* * *

Jeanne Reol Beaume Presents Singers

It was enterprising of Mme. Beaume, former Detroit teacher of voice, piano and coach, to bring a group of seven young singers from that city, presenting them in Carnegie Chamber Music Hall October 26. Gilles Cormier is a promising tenor, and Madeline Dinu showed a fine voice in Micaela's and Musetta's arias. Justine Pearsall sang interesting, graceful songs by Gilbert Beaume, later making a special hit with Filles de Cadix (Delibes) and Il Bacio. David Fulton's bass voice was effective in Deep River and Big Bass Viol. Henrietta Celombel has a colorful vocal organ, and sang with artistic aplomb. Homer Roebke's resonant baritone voice was effective in Invictus (Huhn) and the air from Herodiade. Elsa Utken sang the prayer from Tosca, and excerpts from Manon, in a sweet, expressive voice, also gaining praise for her perfect enunciation of English, German and French.

It is said that all these young singers have studied only a brief time, ranging from three months to two years, but all were at ease on the stage, and reflected credit on their teaching; Mme. Beaume played musical accompaniments.

F. W. R.

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New York College of Music Faculty Concert

An evening of chamber music given by faculty members of the New York College of Music at the college auditorium on October 26 was well attended and gave keen enjoyment to those present. The participating artists were Aurelio Giorni, piano; Hans Letz and Marshall Moss, violins; David Peterson, viola; William Ebann, cello. The works performed were Brahms' sonata in A for violin and piano (Letz and Giorni); Schumann's quintet in E flat, and the Fantasia sonata in A minor for piano by Mr. Giorni, which the composer played from manuscript. Mr. Giorni has a number of published works to his credit, including a set of concert studies which are virile in character and in the modern style. The new sonata will be found quite as interesting and its publication will have a ready reception by pianists. The performances of the above numbers were on a high artistic level and were highly enjoyed by the listeners. The next concert took place on November 2.

G. M. B.

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Westlake Fortnightly Musicale

The second of Dr. A. Verne Westlake's Fortnightly Musicales took place on October 24 in Aeolian Hall, New York. The audience filled all available seats, with many standing. Minerva Haskin and F. W. Riesberg opened the program by playing the Arensky waltz in C for two pianos, warm applause following. Alma Witek, violinist, and Ruth Emerson, pianist, united in Franck's sonata in A, playing with understanding and spirit. Carroll Ault, baritone, offered songs in English and German with expressive voice, Evelyn Booth accompanying at the piano. Annette Westlake, youthful daughter of Dr. Westlake, who is also her teacher, gave an energetic and sparkling performance of the Grieg concerto, to which Frances Boyd supplied accompaniment on the organ.

The musicale, dedicated to the Federation of Music Clubs, was addressed by Mmes. Edgar Stillman Kelley, former national president, and Etta Hamilton Morris, president of the New York State Federation. They related interesting facts concerning this large body. Other prominent members were honor guests. Isidor Philipp, eminent piano pedagogue, was present, and was introduced to the audience.

B.

Marguerite Potter Lectures on Voice in Yonkers

On October 16 the Music Circle of the Yonkers Section, National Council of Jewish Juniors, presented Marguerite Potter, contralto, and founder of the New York Madrigal Society, in a lecture-recital on The Use of the Voice, Singing and Speaking, at the Jewish Community Centre in Yonkers.

This was Miss Potter's first appearance in Yonkers, but she is well known there, since her interest in music inspired the Circle, of which she is an honorary member, to be founded last July.

During the course of the lecture, Miss Potter recited several of her poems from her book, With Wings Outspread, and delighted the audience with her singing of songs by La Forge and Kramer.

Ruth Tarbes, pianist, one of the Circle's professional members, played two groups of solos and was at the piano for Miss Potter. The audience overflowed the large auditorium.

F. W. R.

Stueckgold for Jacksonville

Grete Stueckgold will sing in Jacksonville, Fla., on November 19, under the auspices of the Civic Music Association.

I See That

Isidor Philipp, composer, pianist, member of the Superior Council of Instruction, professor at the Paris Conservatory, sailed from New York on October 27 by the SS. Champlain. Mr. Philipp has been teaching and lecturing under the auspices of the Felix Fox School in this country.

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Emanuel List is to be the guest of honor at the next meeting of The Bohemians, of New York, on November 5.

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Gladys Avery, soprano, who gave a recital at Town Hall, New York, a year ago, will give another there on November 23.

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Mrs. H. H. A. Beach, composer, following a visit to Chicago, recently appeared in joint recital with Mrs. Thatcher Hoyt in Ottawa, Ill., after which she fulfilled engagements in Cleveland and in Jamestown, N. Y.

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Joseph Schuster, cellist, will play over Station WOR on November 4, 5 and 8, thus beginning his radio career in America with three appearances in one week.

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Franciszek Zachara, pianist, will give a recital in Town Hall, New York, on November 18. His program includes one of his own compositions, Menuet in Classic Style.

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Mischa Elman sailed on October 23 by the SS. Washington to give recitals in England, after which the violinist goes to Spain, France and Holland. He returns to America in January.

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Giulio Gatti-Gasazza, general manager of the Metropolitan Opera, arrived in New York by the SS. Conte di Savoia on October 25. On the same vessel were Edith Mason Polacco, Mr. and Mrs. Artur Bodanzky, Giuseppe Sturani and Armando Petrucci.

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The SS. Berengaria, docking in New York on October 24, brought among its passengers Bronislaw Hubermann, violinist who is to fulfill forty-two concert engagements in sixty days in America.

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Quinto Maganini will conduct the North Carolina Symphony Orchestra in Winston-Salem, N. C., throughout the week of November 5.

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Sergei Rachmaninoff has written a new orchestral work, Rhapsody on a Theme of Paganini. The composition is to have its world première in Baltimore, Md., on November 7, with Leopold Stokowski conducting the Philadelphia Orchestra and the composer at the piano. Mr. Stokowski repeats the work in Washington on November 8. On December 27 and 28 it will be performed at Carnegie Hall, New York, by the New York Philharmonic, with Bruno Walter conducting and Rachmaninoff at the piano.

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Lajos Shuk has been engaged to direct the Buffalo (N. Y.) Philharmonic Orchestra. Mr. Shuk has conducted concerts of the New York Civic Orchestra, also in Brooklyn, N.Y.

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Ethel Pyne, soprano, is spending the early part of the season in Washington, D. C. After the first of the year she will go to Florida for a month.

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Josef and Rosina Lhevinne, pianists, will give a joint recital in Detroit on November 6. On November 8 Mr. Lhevinne is to play in Ann Arbor, Mich., and, 11, appears as soloist with the National Symphony Orchestra in Washington, D. C., Hans Kindler conducting.

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Emy-Lou Biedenharn, contralto, gave a reception at her apartment in the Hotel Mayflower, New York, honoring Caroline Hudson-Alexander, soprano, following the latter's recital at Town Hall on October 26.

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A recital appearance for Paul Althouse this season will be in Lincoln, Neb., on December 3.

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William O'Toole, pianist, pedagogue and author of Creative Piano Technic, announces courses for teachers, beginning November 13. There will be twelve weekly morning classes at Mr. O'Toole's New York studio.

(*Continued on page 30*)

NEW MUSIC OF INTEREST IN FALL LISTS

REVIEWED BY LEONARD LIEBLING

BOOK

Reflections on Music; Essay by Artur Schnabel; translated into English by César Saerchinger.

This small booklet, artistically bound in paper boards resembling cedar wood, contains an address delivered by Artur Schnabel at the University of Manchester, England.

In a well written introduction, I. A. Hirschmann gives the keynote of the volume which he calls "a statement, for the present-day music listener, of the nature of music as a component of the 'higher life' entirely sheared from that mixture of didacticism and emotionalism which music too often calls forth on the part of writers."

Artur Schnabel is fully competent to discuss music in its every phase, for he is not only a ranking performer, composer and teacher, but also a serious student of the aesthetics and philosophy of music. Not content with the mere rôle of practitioner, he has pondered deeply upon the nature and meaning of the art he brings into living expression. The views so formed, and leavened by the sincere and logical Schnabel mentality are set down in his published reflections.

"Let there be tone, and there was tone," is the opening line of the essay, and no theoretical attempt is made to explain what tone is, or whence it came. Man has the power to project tone and with it to satisfy spiritual desires, says Schnabel. He then deduces quite as tersely that sequenced tone has been developed into what we know as music and musical art—the latter is called "cultural creation" by our author. Music of the Middle Ages is traced from its restrictive expression through the periods of "emancipation, individualization, specialization," to the time when it became "sovereign and absolute."

The average individual's reaction to music is analyzed by Schnabel, who explains the influences of talent, training, and environment. In a sense everyone is fundamentally musical, he says, but there the common impulse ends, and divergences ensue, some of them climaxing in genius—"for which the germ has not yet been discovered." It still remains "divine dispensation."

It is not fair to ask the reader to judge the Schnabel booklet by these few lines of superficial review. They are merely indicative of the questions which the pianist-thinker discusses so interestingly and sensibly. Many of his remarks open up new perspectives of value to those who know that music is more than sound and construction. Especially interesting is Schnabel's linking of the tonal art with our present day manner of living, thinking, and feeling.

The Saerchinger translation establishes its merit through taste and clarity and makes easy reading of material inherently weighty and involved. (Simon and Schuster, Inc., New York.)

Reviewed by R. M. Knerr

Book

How to Present the Gilbert and Sullivan Operas; by Albert O. Bassuk; with a foreword by Dr. Sigmund Spaeth.

The outstanding success of the Gilbert and Sullivan repertoire season being given in New York by the D'Oyly Carte Opera Company has caused a resurgence of interest in these delectable satiric and romantic concoctions, with their inimitably clever texts and their music of high quality and charm. Not that the famous works of this renowned collaboration have ever really languished in the esteem of the English-speaking world, for they have a perennial popularity among amateur and semi-professional organizations, though they may temporarily be absent from the boards of the commercial theatre. It is doubly fitting that Mr. Bassuk should bring out his pictorially rich and informative book at this time, when Manhattan is enjoying a series of brilliant restorations, which will probably be shared later by other cities when the notable organization goes on tour.

The present volume consists of three parts, the first a series of twelve chapters in which the following subjects are discussed: Choosing the Operetta, Organization, Business Management, The Director, Rehearsals, The Music, The Conductor, Costumes, Scenery, Lighting, Makeup, and Ready for the Performance. These chapters contain many useful directions for organizing, rehearsing and preparing publicity for the production, with especial emphasis on the orchestration requirements and the preparation of the scenery and costumes. The second section contains complete costume, scenery, properties and lighting "plots" for the Gilbert and Sullivan operas. The final section contains brief summaries of the story of each work, in the order in which they were originally performed. There is even an inclusion of one of the famous Bab Ballads.

Appendices give a glossary of terms used in light opera production; the names of companies which supply the music, costumes, scenery, stage lighting requisites and makeup for this form of production. There is, finally, a bibliography of publications which may be read for further illuminative material on the authors, the first Savoyards and their original presentations and also books relating to costume, scenery, lighting, makeup and other miscellaneous stage arts. The volume is profusely illustrated with diagrams, scenes from the operas, photos of the authors and musical folk active in the performance of their works, as well as some of the inimitable Bab drawings reproduced from the illustrated edition.

For those who love these operas and for all persons interested in their production, Mr. Bassuk's book provides an invaluable reference work. (Bass Publishers, New York.)

For Piano Solo

Miss Remington, scherzo for piano, by Cyril Scott.

The talented British composer here provides a merry bit of atonal satire at the expense of the industrious misses who tap the eternal office keys. His piece is marked *"vivace* (like a typewriter)" and is to be played, naturally, in a staccato manner. The work is not easy to play, despite its deceptively simple appearance, as the hands alternate on successive notes. There are periodic eloquent *glissandi* picturing the shifting of the carriage, as well as a bit of wistful lyricism no doubt devoted to thoughts of "the boy friend." A clever novelty for a sophisticated and not too serious audience. (B. Schott's Söhne, Mainz; Associated Music Publishers, Inc., New York.)

The Flirt, by Felix Borowski.

The Chicago composer here adds to his long list of piano compositions another attractive and well-made salon number. An allegretto in D major (2/4 time), with a whimsical, capricious figure, opens and closes the piece. There is a slower middle section in G which provides effective contrast. It is sufficiently simple and tuneful for teaching use. (Theodore Presser Co., Philadelphia.)

Valse Intime, by Isidor Achron.

A gently swaying figure in ¾ time, chromatically rich and pleasing in its harmonic coloring, gives a rather introspective air to this tasteful waltz. It is an *allegro moderato* (key of A minor), graceful, and not difficult to play. Grade 2. (Carl Fischer, Inc., New York.)

Songs

Waiting; words by Bonnie Busch; music by Mana-Zucca.

Vocalists who can rise to a steady crescendo of emotional expression in the course of a brief song will relish this passionate, rhapsodic number from the unfailingly resourceful and popular pen of Mana-Zucca. The singer is apparently a weary soul torn with the desire for peace and disillusioned, yet, to quote the author of the words, "filled with the madness of longing to know all the joys life can give." A smashing climax on these words brings the tuneful and emotional work to a conclusion that calls for all the vocalist's sustained tonal resources. Published in three versions, with ranges respectively as follows: high, F sharp to G sharp; medium, E to F sharp; low, D to E. (White-Smith Music Publishing Co., Boston and New York.)

Little Mother Asthore; words by Grace E. McDermott; music by Lon B. Worth.

A simple and moving song of sentiment in the Irish manner of the ballad school (*vide* Mother Machree.) Although this work is not as potent as that famous ballad, it is tasteful, tuneful and naïvely ardent, with filial sentiment expressed with becoming pathos. At the end, the top-noters have a chance for an effect on some diminuendo high tones, which are, however, *ad lib.* only This song deserves to be popular. (Boosey, Hawkes, Belwin, New York.)

Songs, by Maurice Baron.

More numbers, separately issued, for medium voice by the well-known staff composer at Radio City Music Hall, New York, and a skilled conductor. Prayer, with words by Louis Untermeyer, is an extended song of various moods, composed throughout with apt descriptive ability and mirroring the sentiments of the verses faithfully. The verses are a credo of a modern soul who spurns the compromises and conventions but asks for faith and appreciation of goodness and beauty. A middle section, *andante cantabile,* picturing "the spring's first flutes and drums," is especially engaging, and there is a stirring climax.

O Beautiful Star (A Serenade), a setting of rather lush verses by Oscar Wilde, has a fairly simple vocal line. This ecstatic apostrophe to beauty has an accompaniment in sweeping arpeggios.

Lake Song, words by Jean Starr Untermeyer, is a highly individual atmospheric study, with a repeated figure in the accompaniment depicting the lapping of lake water, which the poet likens to the weeping of women. "The fertile tears of women that water the dreams of men," is the rather

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feministic burden of this number, that is exquisite, subtle, in pastel shades, and appropriate for use by a sensitive woman vocalist.

Love Came Across the Meadows, a setting of the poem At Sunset by James B. Kenyon, is a hearty, lilting number with a tuneful refrain not too esoteric to be suitable for popular use. The text tells of love which caused the day to be radiant, but "the false, fickle guest fled." (G. Ricordi & Co., Inc., New York.)

Trees; poem by Joyce Kilmer; music by Oscar Rasbach; new foreign version.

The fame of this ballad seems to have penetrated to foreign shores. One is now enabled to proclaim the majesty of leaves and branches in French, Spanish, German and Italian. Alice Mattullath is responsible for the Gallic and Teutonic versions; Maria Paz Gainsborg, for the Spanish; Pietro Cimara, for the Italian. The arrangements are cleverly made, and sound fairly idiomatic though the thought is perhaps alien to some of these national muses, as when the German remarks ponderously: *"Was so ein Baum wohl alles weiss."* Key of D; range, B flat to F sharp. (G. Schirmer, Inc., New York.)

None But the Lonely Heart, by Tschaikowsky, edited by Carl Deis; English version of Goethe's poem by Arthur Westbrook.

The recent celluloid adventures of Louisa Alcott's classic of the heart, Little Women, in which the Tschaikowsky song enjoyed the dubious distinction of entering the theme melody class, are probably responsible for this issuing of the work in a new format. The cover is adorned with tasteful "stills" from the picture, a temptation which even a dignified publisher could hardly resist, and due acknowledgment is made to RKO. The musical version is simplified and edited so as to offer no problems even for the average movie-goer. Both the German and English texts are printed. Published in key of C, range, middle B to E. (G. Schirmer, Inc., New York.)

In Your Arms Tonight; words by Edward Lockton; music by Henry Geehl.

A ballad, frankly and unashamedly tuneful, with the ardent words that usually accompany light music of this variety. The melody in this case has a lilt and an intriguing rhythm that fasten it in the memory. A likely candidate for the "hit" song division, especially if sung (as it has been, the publishers state) by John McCormack or by Richard Tauber, to whom it is dedicated. Published in F (range, C to F) and in A flat (range, E flat to A flat). (Chappell-Harms, Inc., New York.)

Do Not Chide Me; words by Sylvia Golden; music by Ernö Balogh.

A song for high voice in earnest lyric style, with a melodious theme well developed. The object of affections is urged not to scold because the singer's love is so compelling and absence so intolerable. The composer, known as accompanist, writes a singable setting which makes due allowance for the climactic nature of the verses. The range is from D to high G. (Carl Fischer, Inc., New York.)

Sacred Song

God Cares; words by Anne E. F. Dolliver; music by Ward-Stephens.

An intimate song of faith, direct and personal in its appeal to the listener. Its melody moves along tunefully in a fairly restricted range. It is an andante, in ¾ time, with a fervent conclusion, "God is all in all to thee." Especially suited for contraltos and for the church singer generally since it avoids any taxing figurations or any element likely to disturb the calm of Sabbath reveries. Published in B flat (range, B flat to E flat) and D flat (range, D flat to G flat), with piano or organ accompaniment. (Chappell-Harms, Inc., New York.)

For Violin and Piano

Hungarian Folk Tunes, by Bela Bartok; transcribed for violin and piano by Joseph Szigeti.

Authentic folk lilts from the Magyar country, recreated in Bartok's scholarly vein, are here offered in violin transcription by an eminent artist and compatriot. Nos. 28, 18, 42 comprise the first section; Nos. 33 and 6 the second, and 13 and 38 the third—all drawn from Bartok's collection of piano pieces for children. One hears echoes of the *czardas* and other dance forms of Hungary, adapted in idiomatic style for the violin. There are, however, none of the claptrap popular "sliding" effects so dear to the heart of the so-called "Gypsy" café performers. It is richly colorful, sprightly, sometimes even savagely grim music, and while not of especial difficulty, provides some interesting rhythmic problems in mastering the characteristic effects and syncopated idiom of native melody. The edition is plentifully provided with fingering and other indications. An interesting novelty for the mature violinist with technical grounding. (Universal Edition, Vienna; Associated Music Publishers, Inc., New York.)

For Two Pianos, Four Hands

Two Chorales, by J. S. Bach, adapted for two pianos by Christopher Le Fleming.

Two noble Bach compositions, Mortify Us by Thy Grace (from Cantata No. 22) and Jesu, Source of Our Desire (Cantata No. 147), have been lifted out of their vocal and churchly estate to make impressive two-piano material. The two chorales have been issued under one cover. The contrapuntal lines of Bach's sonorous works are laid out with exemplary clarity in Mr. Le Fleming's arrangement. These are sober and in no sense virtuosic transcriptions, but they provide, with their spare interweaving melodies, that uniquely stimulating richness of harmony of which Bach knew the supreme secret. (J. and W. Chester, Ltd., London.)

For Men's Voices

The Voices of the Wise; march song for four male voices; by Phyllis and George Mead.

Elaborately and strikingly conceived, this march song may be given either with piano accompaniment or with that of three trumpets, two trombones, tuba, percussion and two pianos (the latter parts available for renting). The poem deals in symbolic style with the gifts of gold, frankincense and myrrh brought by the three Magi to the infant Christ. The marching theme of the melody, the attractive interweaving of the vocal parts, with the humming effects for the tenors, together with some roulades which give a bit of Eastern color—all are attractive ingredients in a stirring and effective work. The end is *ppp.* The first tenor part mounts to G (optional A). (Galaxy Music Corporation, New York.)

The Creation; anthem for four-part chorus of men's voices by Willy Richter.

Taking its text from the first chapter of Genesis, "In the beginning God created the heav'n and the earth," this serious and strongly climactic number provides much sturdy and sonorous writing. The final pages mount to a descriptive height with some lugubrious effects on the words "darkness over the face of the earth." Then there is a joyous proclamation of the command, "Let there be light," a series of ascending figures and *fff* roulades which serve admirably to convey the appearance of this phenonemon. A work that will hardly fail to prove exciting to listeners. The first tenor part includes sustained, fortissimo G's. (Harold Flammer, Inc., New York.)

For Miscellaneous Voices

A Program of Stephen Foster Songs; collected, edited and provided with new accompaniments by John Tasker Howard; part-song arrangements by N. Clifford Page.

A new series of arrangements of the most attractive (in a musical sense) of Foster's immortal songs, prepared by a specialist in Fosteriana and author of a recent volume on that composer's life and work. The chief value of this volume is that it presents several different versions of these songs, arranged in a sequence suitable for use on an all-Foster program. The quartet and four-part choral arrangements are, however, optional, and all the versions may be used as solos only. Some are presented in mixed voice arrangements, others for male singers, occasionally with a solo part in addition.

The contents include (Group I) Open Thy Lattice, Love; Lou'siana Belle; Nelly was a Lady; Oh, Susanna; Old Dog Tray; My Old Kentucky Home; (Group II) Old Uncle Ned; Gentle Annie; Some Folks; Once I Loved Thee, Mary Dear; Nelly Bly; Massa's in de Cold Ground; (Group III), Oh, Boys, Carry Me 'Long; Camptown Races; Come Where My Love Lies Dreaming; Ring de Banjo; Why No One to Love?; Old Black Joe; (Group IV) Beautiful Dreamer; Oh, Lemuel; Jeanie with the Light Brown Hair; The Glendy Burk, Hard Times Come Again No More; Sweetly She Sleeps, My Alice Fair; and Old Folks at Home. The back of the book also contains reproductions of some title pages of Foster works, MSS., mementos and a picture of Foster Hall, in Indianapolis.

It is superfluous to dissertate at this late day on the pathos, tender beauty, unaffected sincerity and humor of Foster's gallery of songs. The present volume includes some of the rarer specimens of high quality, and the new piano accompaniments, as well as the choral versions are practically and most effectively arranged. To possess the choicest gleaning of this rare American composer's work will enrich any home. (J. Fischer & Bro., New York.)

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Chicago Concert Season Opens With Events of Much Interest

Anatol Rapoport, Pianist, Scores in Local Recital Début—Bojanowski Conducts Performance of Halka by Polish-American Opera Company—Chicago Symphony Orchestra Applauded in Weekly Programs under Stock

CHICAGO.—Anatol Rapoport, young Russian-American pianist, made his Chicago début at the Studebaker Theatre on October 21 before an audience that practically filled the hall. This young artist, who had his early training in this city and who has spent the past five years in Europe, where he appeared in Austria, Germany and Italy, must be counted among the leading adolescent pianists now before the public. He had built a lengthy and diversified program, which opened with Beethoven's Eroica Variations. This was followed by two Scarlatti sonatas, Rameau's Gavotte Variee and the Bach-Busoni Chaconne. The second part of the program consisted of two intermezzi by Brahms, two Chopin etudes and Ballade in G minor, Prokofieff's toccata, two Liszt numbers and the Paganini-Liszt-Busoni La Campanella.

In all these compositions Rapoport disclosed technic that is phenomenal even in these days when the mechanical side of a pianist no longer astounds. Though young in years, he showed himself the mature pianist in his interpretations; he approaches a composition with understanding and originality of thought. The highest tribute that we can pay this newcomer is that we have seldom heard the A major and E major sonatas of Scarlatti better performed. The tone that Rapoport drew from the piano was ingratiating to the ear. Excellent also was his interpretation of the Beethoven variations and the Prokofieff toccata. He shone equally well as a Liszt interpreter.

Though we might find fault with his playing of the Chopin études, his interpretation of the Ballade demonstrated that he knows how Chopin's music should be played. In the two études his pedalling was not always correct and often the effects were blurred and made far less effect than in his Scarlatti reading. In his early twenties, Rapoport has the exuberance of youth and that extra enthusiasm probably made him force his instrument to its limit at times.

Th audience liked him from beginning to end, asking for encores at the close of the recital and showing after each number its appreciation by prolonged applause. Rapoport's first appearance here was of such magnitude as to qualify his début as phenomenal.

BOJANOWSKI CONDUCTS POLISH OPERA

The Civic Opera House held a capacity audience on October 21, when Halka, an opera by the Polish conductor Stanislaus Moniuszko, was presented by the Polish American Opera Company. So popular is this work among the Poles that over 1,000 of them were turned away, even though the price of admission was rather high. That those fortunate enough to procure seats hugely enjoyed the performance was made evident by the reception given the singers, the chorus and ballet, and the musical director, Jerzy Bojanowski. The latter, for many years conductor of the Warsaw Opera and Philharmonic Orchestra, gave such a colorful reading of the score as to prove conclusively that he is as well versed in operatic matters as in the symphonic literature. Since coming to America, Bojanowski has done a great deal for Polish music, yet both at Orchestra Hall and at the Swift Bridge last summer he proved his efficiency in directing numbers by composers of lands other than his own.

The Polish-American Opera Company had imported for the production of Halka several singers from the Warsaw Opera. Maryla Karwowska, in the title rôle, is endowed with a beautiful soprano voice, even in all registers. She showed herself to be a routined artist who knows the stage, as revealed by her fine acting, and she is the Polish Edith Mason.

The other singers from over the sea were satisfactory. Janusz Poplawski, tenor, has a rather light voice for such a big hall as the Civic Opera House, yet his Jontek was commendable. Nicolas Karlasz was good as Stolnik; likewise Walerja Krenz-Glowacka as Sophie. Karol Kosinski, who has sung in New York at the Hippodrome, was highly satisfactory as Dziemba. The chorus was recruited from various Polish choral societies and they sang with force and precision. The ballet, too, was effective; the staging was uncommonly fine, and the performance moved smoothly.

It is interesting to note that each individual in the chorus was differently costumed. Even the make-up had a personal touch—happy innovation. The choristers were not idle either. They took part in the story. Instead of only voicing the music they acted as though each one had a rôle. It is said that Halka will be given here soon again. Harry Zelzer was the local manager of this performance.

MARIE BRONARZYK SINGS WITH SAN CARLO

Marie Bronarzyk, young Polish soprano of Chicago, made her début with the San Carlo Opera Company in Chicago on October 20, as Micaela in Carmen. After graduating as a registered pharmacist, Miss Bronarzyk took up the study of voice under the tutelage of Alberta June Lowry, Chicago voice teacher and coach, to whom she gives all credit for her success. Miss Bronarzyk has been engaged for the Southern tour of the San Carlo company. She was soloist in Kosciusko's (Miss.) centennial celebration on October 11, when a huge Polish-American delegation headed by Consul Ladislas Sokolowski, of the Polish Embassy, thronged the city from all parts of the United States. The celebration was in honor of the anniversary of the great Polish general, Thaddeus Kosciusko, for whom the city is named and who fought for our freedom under George Washington in the Revolutionary War.

TWENTY CIVIC ORCHESTRA PLAYERS FOR OTHER ENSEMBLES

Twenty players from the Civic Orchestra have joined professional organizations this season. Four members were recruited by Dr. Frederick Stock for the Chicago Symphony Orchestra—Joseph Kovacs and Harold Kupper, violins, Harold E. Brown, bass, and Ralph E. Johnson, flute. Eleven members were engaged by Karl Krueger for his Kansas City (Mo.) Philharmonic Orchestra—Robert Buchsbaum, oboe; Hale Phares, flute; Philip Farkas and William Versehoor, French horns; Sam Jordan, bassoon; Wendell Adair, trumpet; Guido St. Rizzo, viola; Clarence Totten, Ralph Hancock and Theron McClure, basses; David Prichard, violin. Herritt Dittert was engaged as first trombone by Vladimir Golschmann for the St. Louis (Mo.) Symphony Orchestra. Olin Trogden has gone to the Portland (Ore.) Symphony Orchestra to head the bass section. Three Civic Orchestra men were also engaged for the tour of Kryl's Band—Harold Freeman, clarinet; Ralph Lichtenstine, bassoon and Arthur Ray, bass. During the summer concerts of the Chicago Symphony Orchestra on the Swift Bridge of Service at a Century of Progress exposition three Civic members played substitute engagements—Peter Zukovsky, clarinet, Joseph Michalek, violin, and Wendell Adair, trombone.

The Civic Orchestra began rehearsals for its sixteenth season under the direction of Eric DeLamarter on October 22. This orchestral training school functions under the auspices of the Civic Music Association and the Orchestral Association.

CHICAGO SYMPHONY CONCERTS

The first popular concert by the Chicago Symphony Orchestra took place at Orchestra Hall on October 20. We heard the concert over the air and were delighted with the orchestra, as well as the announcement that the hall was completely sold out, the clever remarks made by Henry E. Voegeli, business manager of the orchestra, and the erudite comments of Edward C. Moore, critic of the Chicago Tribune.

The Tuesday series began its tenth season on October 23. The program included the Georg Schumann Liebesfrühling overture, Robert Schumann's Rhenish symphony in Dr. Stock's modern orchestration, Dohnányi's suite and the Brahms Hungarian Dances. The program itself was not one to accelerate the pulse. Even in Stock's beautiful transcription, the Schumann symphony is still lengthy.

The regular Thursday-Friday concert of October 25 and 26 brought Respighi's suite for small orchestra, The Birds, Miaskowsky's symphony in D major, Debussy's Iberia Images, Dance of Nymphs and Satyrs from Georg Schumann's Amor and Psyche and Ravel's choreographic poem, the Waltz.

Reading the program notes, so well written by Felix Borowski, we noted that at the first performance of Miaskowsky's symphony in Moscow the scherzo was encored. It did not stir the Chicago audience except those in whose veins Russian blood flows. We who know very little about Russia cannot get much out of the Miaskowsky fifth symphony which we heard for the third time in a year. We are told that it is one of the big works of this decade, that it is well liked in Russia. However, on the shores of Lake Michigan it did not click.

The concert was well attended and this is a good indication of better times, and of the acumen of the management in securing the help of many women in obtaining new subscribers and single ticket purchasers.

RAILWAY EXPRESS GLEE CLUB

Under the able direction of Louis M. Gregsamer, the Railway Express Glee Club gave a concert at Orchestra Hall on October 26. They sang a diversified program in such praiseworthy fashion as to reap the enthusiastic approval of the audience. Ambrose J. Wyrick, tenor, was the assisting artist.

ANNA GROFF-BRYANT STUDIOS

Laura Howardsen, coloratura soprano, will fulfill a repeat engagement with the Windsor Park Women's Club on November 6. Miss Howardsen made an appearance before this club in March of this year. She also sang on one of the Chicago Women's Musical Club programs at the Illinois Host House this summer.

Eugene Howardsen, lyric tenor and accompanist, appears with his sister in joint recitals and duo-programs. He was recently reëlected chairman of the Musical Guild's junior department, and Miss Howardsen was reëlected secretary.

Ruth Shanin, lyric soprano, will sing at the November meeting of the junior Musical Guild, of which she is a member.

Charlotte McLaughlin Slaughter, dramatic soprano, presented a group of songs for the High Prairie Trail chapter of the D. A. R. on October 23, at the Berwyn M. E. Church. Mrs. Slaughter is assisting soloist at St. Paul's Church in Riverside.

Louise Berthdsol, lyric soprano, was soloist at the Berwyn Baptist Church on October 21.

Mrs. Emil Nissen, soprano, offered a group of songs for the P. T. A. of the Irving School in Berwyn, and also for the Missionary Society of the Berwyn Methodist Church.

LaVerne Golan, soprano, will sing the Inflammatus of the Stabat Mater in the near future at St. Michael and All Angels' Episcopal Church of Berwyn.

Anna Groff-Bryant is planning a series of musicales at both her Berwyn and Chicago studios for this fall.

AMERICAN CONSERVATORY NOTES

Robert Speaker, baritone of the voice department, has been engaged as soloist at the Hyde Park Baptist Church.

Elizabeth Fossey, soprano of the voice department, has been engaged as director of choral work at the Park Ridge, Ill., school for girls.

Ida Hartman, student of Heniot Levy, was presented in two piano recitals in Indianapolis on October 8 and 9.

Dr. Sarah Rosekraus, soprano of the voice department, sang a group of songs at the annual Kiwanis banquet held in Neillsville, Wis., on October 22.

Ruth Bloom, dramatic art student of Esther Sachs, was presented in a program of readings at the Illinois Host House on October 8.

DANIEL MORALES,

Spanish baritone, was heard as Tonio in Pagliacci with the Pescia Opera Troupe at the Apollo Auditorium, Brooklyn, N. Y., on October 21, and the following day at the Park Theatre, Staten Island.

GRACE MOORE TO APPEAR HERE UNDER ZELZER

After several rumors that Grace Moore would appear in opera or concert in Chicago, Harry Zelzer, concert manager, announces Miss Moore will join his already outstanding list of artists including Heifetz, Schipa, Gabrilowitsch, Stueckgold and Carola Goya. She will make one and only one appearance in Chicago, and that under his management. This concert is scheduled for December 9 at Orchestra Hall. Mr. Zelzer has exclusive management of Miss Moore in Chicago. This concert will be Miss Moore's first personal appearance in Chicago since she entered the concert and opera field.

RENÉ DEVRIES.

Hilger Trio Appears in Wheeling

WHEELING, W. VA.—The Hilger sisters, Elsa, Maria and Greta, were presented before members of the Woman's Club at the Carroll Club on October 20. For their inaugural number the Hilgers honored the American composer Mana-Zucca by playing her trio, op. 40. The sound musicianship of this ensemble of cello, violin and piano, each member of which is an artist of the first water in her own right, creates a joint tone of technical excellence that interprets the works of the masters with rare beauty. Elsa's contribution to the afternoon's program was the gay and intricate tarantella by Popper, and Maria was heard in a brilliant arrangement of Gounod's Faust by Sarasate. Greta, the pianist, had opportunity to exhibit her comprehensive technic in Tschaikowsky's trio, op. 50, the concluding number on the program. The young women were gracious in presenting encores, and were obliged to return to the stage repeatedly to acknowledge the enthusiasm of their audience. They augmented their regular program with The Last Rose of Summer and the Dvorak Humoresque.

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—Mary McCormic, opera singer, appeared for three days on the vaudeville program at the Capital Theatre. Her semi-classical numbers drew appreciative applause.

Hänsel and Gretel was presented in the high school auditorium for children and adults. Rudolph Thomas was director and accompanist. Other artists of the National Music League who participated in the delightful performance were Johnny Gurney, Cecile Sherman, Marion Selee, Dorothea Flexer and Dorothy Orton.

Eleanor Blake, mezzo-soprano, of Syracuse, sang an aria from The Messiah at the Union Presbyterian Church.

The Ionian Quartet appeared in a song recital at a meeting of the Monday Afternoon Club. Their well chosen program was well received. The artists were Albert Barber, Harold Dearborn, Paul Oncley and Hildreth Martin.

Pearl Gould, pianist, of New York City, gave an interesting recital at the Jewish Community Centre. James B. Gitlitz described the music and discussed the lives of the composers.

Mildred Bryant has been heard in delightful weekly piano recitals over Station WNBF. I. S.

OMAHA, NEB.—Programs presented at the Joslyn Memorial have recently brought to a hearing the following musicians: Esther Leaf, Martin Bush and Wilbur Chenoweth, organists, the last-named from Lincoln, Nebr.; Lenore Burkett Van Kirk, soprano, also of Lincoln; Jean Borglum, pianist, Edward Holman, baritone and Rena Murtagh, soprano.

The Metropolitan Quartet, Grace Moore, soprano, Rose Bampton, contralto, Edward Johnson, tenor and Richard Bonelli, baritone, will be presented in concert at the Municipal Auditorium on November 6. The Duchesne College Alumnae association is sponsoring the event.

The San Carlo Company (Fortune Gallo, director) has been booked for a four days' engagement at the Auditorium beginning November 28. The engagement is to be under the auspices of the Omaha World-Herald. No announcement has been made yet as to what operas will be performed. J. P. D.

PHOENIX, ARIZ.—The Phoenix Musicians' Club opened its fall activities with a reception on October 8. Norma Rasbury, president, announced several interesting plans for the winter season, among which is the Nora Seely prize contest, open to Arizona composers, for the best composition for woman's chorus. Mrs. Henderson Stockton, chairman, presented a well arranged musical program. Representatives of the B Natural Club acted as ushers.

The Phoenix Piano Teachers' Association met at the home of Eleanor Perry (Electa Wyllie Bicket and Ruth Jewell Freeny, assistant hostesses) on October 15, Alvin Thomas presiding. Mary Doyle, program chairman, presented a short program of piano numbers played by Dorothy O'Rourke and Norma Rasbury. Announcement was made that Guy Bevier Williams of Los Angeles would be in Phoenix after Christmas to offer a short period of instruction to teachers.

Honoring the state president of the Arizona Federation of Music Clubs, Cordelia Hulburd Nelson, the Music Section of the Monday Club of Prescott presented a program of unusual interest under the direction of Blanche Sherwood Stephens, chairman of the group, on October 22. The first half of the program was colonial, given in costume; the second part pertained entirely to the federation, featuring two guest artists from Phoenix, Mrs. John R. Newcomer, soprano, and Beatrice Ragsdale, pianist, who appeared as soloists.

The Mesa Musicians' Club started the fall season with a program in the Woman's Club building on October 8, Jane Thomas, president, in charge. This group in conjunction with the Woman's Club recently organized the Franklin Junior Musicians' Club for grammar school children, which will be under the advisorship of Rachel Dana. The organization was effected under the direction of Mrs. Clarence Thomas and Mrs. D. M. Huston. E. S.

PORTLAND, ME.—The Kotzschmar Club held its first meeting of the season at the home of the president, Fred Lincoln Hill. A musical program was presented by Jane Whibley, soprano, Mr. Hill accompanist; and by Wilfred Tremblay, pianist.

The members of the Maine Federation of Music Clubs held a business meeting with Mrs. Guy Gannett, president of the club. Julia Noyes, vice-president of the National Federation of Music Clubs, reported on the National Board meetings, which she attended in Chicago. Representatives from different parts of the state were in attendance.

A course of FERA concerts, in charge of William Bradley, state supervisor of the music project, is being presented on Sunday afternoons at City Hall. The orchestra consists of thirty experienced musicians, conducted by Allister Grant, with Anna Carey, pianist. A chorus of twenty-six trained voices is directed by Howard Stevens and accompanied by Fred Hill. Soloists who have contributed to the enjoyable programs which have been heard, are: Wilfred Tremblay, organist; William Bradley, tenor; Daniel MacDonald, pianist; Wesley Lewis, tenor; Lenore McElwell and Hazel Higgins, sopranos. In a novelty number, Raftero (Rainger), Allister Grant played the piano cadenzas, while Walter Hood conducted the orchestra. The concerts have been well attended, and are much appreciated.

Louise Armstrong, who has been traveling in Europe for several months, is now interested in local musical activities. Mrs. Gannett, Miss Armstrong, and Mrs. Gould recently attended the Aroostook meeting of the Maine Federation of Music Clubs at Caribou.

Frances Woodbury, violinist, and Anne Dyer, vocalist, have returned from a season of study at Fontainebleau, France.

Ocy Downs, pianist, spent the summer in Chicago, as a pupil of Rudolph Ganz. S. R.

TRENTON, N. J.—The Trenton Symphony Orchestra, under the leadership of Max Jacobs for the second year, will present its first concert of the ninth season on November 20, with Jacques Renard, cellist, as soloist. With the exceptional progress made during the past season local music-lovers are anticipating programs of worthwhile symphonic music and if this correspondent's views may be expressed, after having attended numerous rehearsals, their desires will be adequately gratified. The first program is of such interest that it is desirable to mention it. It is as follows: Russlan and Ludmila Overture (Glinka), symphony No. 4 (Tschaikowsky), In my Youth (Mortimer Wilson), Danse Macabre (Saint-Saëns), Espana Rhapsody (Chabrier). Mr. Jacques is to play the Variations Symphoniques by Boellmann.

Mr. Jacobs has decided to feature a composition of an American composer at each of the concerts, including MacDowell's Indian Suite; Henry Hadley's Herod Overture, conducted by the composer; Arthur Hartmann's Caprice, led by the composer; and Money Musk by Sowerby. The dates for the remaining concerts are December 18, January 29, March 12 and May 7. Gertrude Schultz is concert manager for the orchestra. F. L. G.

(*Continued on page 28*)

Cosmopolitan Opera Association to Give Five Performances Weekly

The Cosmopolitan Opera Company (Max Rabinoff, managing director), which is presenting a season at the Hippodrome, New York, has cut its performances to five a week. These are held on Thursday, Friday, Saturday and Sunday nights and Saturday afternoon. According to announcement, the season is to continue to November 18, when the company will suspend until April, when the Metropolitan Opera closes. At this time Mr. Rabinoff expects to resume with a more extensive schedule.

Paul Wittgenstein Arrives for American Appearances

Paul Wittgenstein, one-armed pianist, arrived in New York October 30 on the SS. Majestic for his first American tour.

Composers of Europe, including Maurice Ravel and Richard Strauss have composed orchestra concertos specially for Mr. Wittgenstein. He will make his début in the United States with the Boston Symphony under Serge Koussevitzky, playing a new piano concerto for left hand by Ravel.

Mr. Wittgenstein has played the Ravel and Strauss concertos with leading symphony orchestras of Europe under the direction of Furtwängler, Bruno Walter, Erich Kleiber, Franz Schalk, Clemens Krauss, Rhené-Baton, Monteux, Felix Weingartner, and Sir Henry Wood. He makes his first apearance in New York on November 17 at Carnegie Hall.

Cadman on Four-Weeks' Tour

Charles Wakefield Cadman is making a four-week tour, appearing as pianist with a vocal quartet in programs featuring some of his compositions, including the White Enchantment song cycle. Their itinerary takes them through the Middle West and into the East. The members of the quartet are Helen Freund, Constance Eberhart, Edwin Kemp and Eric Cook.

Mr. Cadman recently made an address at a ceremony in Los Angeles, when a tree, dedicated to Moon Kwan, Chinese poet, was planted in the Poet's Garden. Poems by Mr. Kwan were read by their author, with musical accompaniment written by Mr. Cadman. The composer's newest works include the symphonic suite, Trail Pictures.

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Prague Concert and Opera Events

(*Continued from page 5*)

illustrative accompaniment of the scenic events, mixed with dance forms. A large audience, for the greater part made up of children, applauded enthusiastically.

Maria Nemeth Sings

Applausive listeners filled the same theatre when Maria Nemeth appeared as guest artist in Trovatore and Aida. Her voice delighted her hearers with its sweetness and glowing intensity. Milan Zuna led both performances, and Mme. Nemeth had competent support in the other rôles.

The German Theatre entered its season with Fidelio under George Szell, who won plaudits for his impressive delivery of the Leonore overture No. 3. Rose Pauly was in the name part. However, neither she nor the other singers of the cast seemed in particularly good voice.

Don Carlos Restored

This inauspicious beginning of the German Theatre season was offset by a remarkable restoration of Verdi's Don Carlos, produced here for the first time in the German language. The leading rôles were taken by fine singers, histrionically trained by Renato Mordo. Anny Konetzni sang the Queen; Rose Pauly was Eboli; Theodor Scheidl, King Philip; Adolf Fischer, the Infante; Josef Hagen, Posa; and Julius Gutmann, the Grand Inquisitor. Szell conducted, and Emil Pirchan's stage settings were effective.

A New Conductor

Fritz Zweig, formerly conductor at all Berlin opera houses of the post-war epoch, who was expelled from Germany some months ago, was engaged as first batonist at the German Theatre here. At the end of last season, Zweig had directed a newly staged and effective Tristan and Isolde. At that time he proved an authoritative leader and fine interpreter. Now we have again confirmed these qualities in his conducting of Mozart's Escape from the Seraglio. The singers included Rose Book, Joseph Riawez, Julius Gutmann, Leo Siedler, and two newcomers, Hertha Rayn and Fritz Goellnitz.

After an interval of eleven years Massenet's Manon appeared in the repertoire of the German Theatre. Rose Book, as the heroine, won tremendous applause. Joseph Riawez, the Des Grieux, though not in good form, came through with some moving moments in the final scene. Reinhold Popovicz, the Lescaut of the occasion, was unfortunately not convincing either vocally or dramatically. The orchestra under Zweig distinguished itself.

More Operettas

During this season the German establishment also turns its attention to operettas, hoping for good box-office returns. The first three restorations in this category had excellent production, due to the presence in the cast of first-class newcomers. Fritz Rieger, Anny Kunze and Erich Preger drew a large attendance to such old-fashioned works as Zeller's Vogelhändler and Strauss' Zigeunerbaron, staged by Max Liebl. An amusing evening was the first hearing of Paul Abraham's Maerchen in Grandhotel, based on the comedy The Grand Duchess and the Waiter by Alfred Savoir.

German Symphony Concerts

Reviewing the German Theatre's symphony programs under Szell, a number of interesting programs come to mind. Novelties include Hindemith's Boston Symphony, a work full of energetic rhythmics, contrapuntal skill, magnificent phrases for wind instruments, and tender lyricism; and Stravinsky's brilliant concerto for violin in D. The latter is written for Samuel Dushkin, who presented the work with virtuosity. Other soloists of this series were Edmund Kurtz, cellist; Rudolf Serkin, pianist; Lydia Kindermann, contralto; and Joseph Riawez, tenor. One of the most notable programs was a so-called Historic Performance, introduced by Bach's concerto for three pianos. The assistant conductors Schick, Rieger and Pollak, were at the pianos. Julia Nessy-Baecher also scored at this concert, singing Bach excerpts.

New Violin Concertos

The Czech Philharmonic Orchestra has presented some novelties among its offerings. The two new concertos for violin were by Eugen Suchon (who terms his concerto a Burlesque for violin and orchestra, op. 7) and by Borkovec. Novak, concertmaster of the orchestra, introduced both works. As for Suchon's composition, a good formal structure is lacking. The replies to the soloist's phrases sound like brass orgies which change into sentimental reverie. The second concerto is distinguished in the rapid movements by uncommon originality in thematics and harmonics and extreme instrumentation. An experiment in the orchestral concert form was the concertino for large orchestra, op. 18, by Alexander Moyzes, who proved a virtuoso of instrumentation. Karel Nedbal conducted the first hearing of the work.

Some Choir Music

In the Czech Singing Festival the chief number was the cantata The Lighthouse Keeper by Boleslav Vomacka, a musical setting for the touching Ballad of the Sailor by Wolker. The excellence of the score is founded on the beauty of the words and ranges from the simple song tone to impressive choral passages. The Brünn Beseda presented a new cantata by Ladislav Vycpalek, entiled Blessed Be Man, based on psalm texts, and scored for chorus, soloists and orchestra. The composer delights in mighty and powerful effects, a characteristic which leads him to reckless and extravagant over-writing.

Chamber Novelties

New works of Alois Haba's pupils were sponsored by the Czech Society for Modern Music. There was a suite for piano four-handed by Ernst Strizek, making use of all possibilities for rich play in colors. The little suite for violin and piano by Josef Zavadil is an effective *bravura* piece for the solo instrument, while the piano sonata of Vasil Bozinov is an opus at least of high individuality. Karl Reiner's five-movement sonata for violin and piano, op. 7, lacks conviction, and compares poorly with the fantasy for piano of Georg Srnka, which is a fine example of technical skill. In addition to the composers Reiner and Strizek there were as interpreters Peter Rybar, violinist, and Rudolf Hertl, flutist, playing with artistry Alois Haba's fantasy for flute and piano, op. 34. In another performance this society presented, new to Prague, three pieces for violin and piano, op. 7, by Lopatnikoff; five melodies, op. 35 of Prokofieff, and the sonata for violin and piano on a Russian theme of Mieczyslav Kolinski. A sensation was the first hearing of Schönberg's Pierrot Lunaire in Czech language. This was received with acclaim. There were also Philipp Jarnach's sonata for violin alone, played with consummate skill by Peter Rybar, who on another occasion presented Stravinsky's Duo Concertante.

Foreign Festivals

In a Festival de Musique Francaise. Robert Soetens, accompanied by Vondrovic, offered, besides the sonata for violin by Leclair, Ravel's Tzigane, Jacques Ibert's Cantabile Aria and Milhaud's Le Printemps. A Parisian recital presented Igor Markevitch's serenade for violin, clarinet and bassoon. A Spanish concert, arranged by our Iberian-American Institute, brought folk songs and contemporary art music.

Musical Rising Generation

Concerts of the German Music Academy have disclosed some promising artists. We may mention Oskar Riedl, violinist; Irene Schatzky, pianist; Josef Merz, cellist; Liesl Kadera, Lieder singer; Paula Rauscher, soprano; Vladimir Cerny and Leodegar Koneczny, pianists; Peter Broemse, flutist. All the pupils united in a performance of Beethoven's Ruinen von Athens, employing the textual revision of Johannes Urzidil.

George Kazamek in Czechoslovakia

George Kazamek, American violinist, spent two months this summer in Czechoslovakia and as a result of his concert appearances there has been reëngaged for next season. His first appearance was at the Bratislava Radio Station, from which an American program was broadcast, including a Negro spiritual, Nobody Knows the Trouble I've Seen; At Sunset by Cecil Burleigh; Albert Spalding's Alabama; MacDowell's To a Wild Rose transcribed by Arthur Hartmann; Berceuse by MacFayden, and Victor Kolar's Indian Scherzo.

On August 26 Mr. Kazamek played at Betliar, September 9 at Slavosovce, and September 16 in Roznava. He was accompanied by S. Macudzinsky and Mme. J. Sikurova. Among his offerings was Paganini's duet for violin alone, which is seldom played on account of its tremendous technical difficulty. The concert at Roznava was under the auspices of the department of education. The programs of these concerts included a sonata by Mikulas Schneider, a living Czechoslovakian composer, as well as works by Handel, Paganini, Smetana, Kazamek, Karbulka, Beethoven, Wieniawski, Sarasate and Bazzini.

HARRIET FOSTER,
New York vocal teacher, has resumed teaching in her new studios on the East side. (Photo by Apeda.)

Barbizon Audience Hears Emerson Conzelman

Emerson Conzelman, tenor, gave a recital at The Barbizon, New York, on October 23. John Doane was at the piano. His program held numbers in English, German and French.

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Sylenka Discusses the Rôle of the Castanets in Vivid Spanish Dances

Their History Presents One of Antiquity's Puzzles, Says American Terpsichorean Artist, Now Active in Europe

PARIS.—I think your correspondent was the first to call on Sylenka in her new Paris studio, which she has just taken out in the modern and rapidly developing Porte-de-Versailles district. She was supervising the placing of furniture, giving directions as to lighting, trying the piano, "feeling out" the bar, then suddenly putting on her castanets and playing a tune, "to see if there is an echo—with castanets an echo is unbearable.

"I am as you find me," she said, "I don't even know where I am going to put the resin box, but can one who loves it ever be too busy to talk about Spanish dancing—and the castanets? Where did the castanets come from? That *is* a question. Who knows? A form of them was used by the ancient Greeks and Romans to accompany the dances of certain rites and festivals. I have found many illustrations of castanets on Greek pottery, for instance. Some authorities believe they were brought into Europe by the Moors, by way of Spain.

"I, personally—perhaps for a sentimental reason, I do not know—like to think of them as having originated in Spain (that is, the castanets that have come down to us) and having been taken to ancient Rome by the dancers of Cadiz. These performers, when they first went to Rome, it seems, created quite a stir—their dances were 'free' even for the Romans—and the ancient author Martial in his Epigrams, makes a special point of the castanets, undoubtedly their first mention as such in the literature of antiquity.

"Many people make the mistake of considering them as musical instruments. They produce a click, not a musical tone, and nothing so completely discloses a dancer's musicianship as his artistry on castanets.

"My plans for the season?" asked the dancer, taking a few Spanish spins around the new studio. "They are quickly told. My recitals are, of course, an all-absorbing interest. I am getting ready for them by polishing up my repertoire and adding to it fully a dozen new dance conceptions, using music from the Spanish composers of the sixteenth century down to modern times. Spanish musical literature is so rich and varied, so alive and vibrant, the problem is what to choose—especially when every note is worth loving and when you love every note." I. S.

Paris Orchestral Concerts Begin

(*Continued from page* 5)

is Prokofieff's most recent opus, was given recently in Russia, and at its Paris première also scored a good success. Pasdeloup guest conductors this year will be Weingartner, Carmen Studer, and Coppola. Among the soloists figure Noréna, Elisabeth Schumann, Backhaus, Brailowsky, Enesco, Feuermann, Gieseking, Kipnis, Francois Lang, Milstein, Rosenthal and Szigeti.

OPERATIC NEWS

Noréna's return to the Paris Opéra, in the lovely and difficult rôle of Juliette, in Gounod's saccharine version of the Shakespeare classic, was welcomed by a large crowd of admirers. The vocalizing in the first act was impeccable, while in the following, a fine play of emotional acting as well as singing was applauded. At the Opéra-Comique, Vanni-Marcoux was appreciated for a penetratingly thought out and sinister Scarpia, in Puccini's Tosca.

Louis Masson has recently been appointed general director of the Trianon-Lyrique Theatre, up in Montmartre. M. Masson was director of this theatre from 1916 to 1925, then went to the Opéra-Comique. One might paraphrase the words of Handel to one of his violinists, and say, "Welcome home, *Monsieur* Masson, welcome home." The new directorship of the Trianon-Lyrique is bound to do much for that house, for M. Masson is an enterprising artist, and we all recall the delightful things he did at the Trianon during his former office there.

DON JOSÉ

Friends of Paul Lherie, creator of Don José in Carmen (1875) met the other Sunday in M. Salignac's studio to celebrate Lherie's ninetieth birthday.

Verdi and Wagner Singing Analyzed by Noréna

Soprano of Paris and Metropolitan Operas Discusses Interpretation of Stage Roles

PARIS.—"I am looking forward to my season with great joy," said Eidé Noréna, when interviewed in her charming apartment overlooking the Tuileries Gardens. "This summer I appeared in opera in Paris and Vichy, singing such rôles as Ophelia, Juliette, Gilda, Marguerite, Queen of Shemakhan, Blondine, Mimi, and also gave a recital in Copenhagen. During the 1934-1935 season, which for me begins at the Royal Opera of Copenhagen on October 20, with Traviata, I have engagements in opera in Paris, London, Bordeaux, New York, Monte Carlo and Italy. I also have concerts booked in Paris, London, Milano, New York—and all over the United States."

"What," I inquired of this mistress of so many operas, "what is your favorite rôle?"

"My favorite rôle is the one I am singing. In the same way, the song I love most is the one I happen to be interpreting. As to composers, Verdi is perhaps the most difficult one in which to make a career because he demands not only voice, but acting and technic as well; and Verdi's orchestra is more or less an accompaniment to the voice, while in Wagner voice is part of the orchestra. Traviata is beautiful in epoch and romantic feeling, and I think the public is coming back more and more to the romantic, even in the cinema. Traviata is one of the most difficult and best rôles a prima donna can sing. And what opportunities it affords in costuming. Costuming, as you no doubt know, is half the success of an artist. Nothing is so bad as being badly or over dressed on the stage, and costuming goes along with the study of each rôle."

RECORDING PROBLEMS

Noticing one of Noréna's latest recordings on a nearby table, the interviewer asked the artist's ideas on that branch of musical performance. Noréna has made many records and has many amusing anecdotes to relate about her experiences in the studios. "Records," she said, summarizing her thought about them, "are the best critics a singer can possibly have. Records give us the best possible lessons—by them the singer hears his faults as well as his good qualities. It also affords each singer the chance to hear and study other vocalists. Yes, making a record is interesting, and another extremely interesting bit of work is putting a concert program together. I know of nothing more gratifying in my profession than the building up of a program. There the artist can choose exactly what suits his or her voice, temperament, and so on—in a word, what he loves.

"And you ask me how the public in different countries responds. I find that everywhere, be it in Europe or America, be it a metropolis or a small town, good music invariably reaches the public and is loved and appreciated by it. No matter what feelings the artist may have about travel, of this he can be sure—in every place and clime, people respond alike to good music." I. S.

Heifetz' Engagements

On November 11, Jascha Heifetz will be heard on the air as soloist under Fritz Reiner with the General Motors Symphony Orchestra. During November Heifetz also plays on the Community Concert Course of York, Pa., 5; and, 8, on the Civic Concert Course of Schenectady, N. Y.; 14, he will be heard in Greenwich under the auspices of the Wednesday Singing Club and 8 on the Community Concert Course of Norwalk. On November 23 and 24 he is soloist with the Boston Symphony and 27 he plays a concert in Kansas City. His second New York recital is scheduled for December 1, at Carnegie Hall.

BERNARD GABRIEL

gave the first two in a series of lecture-recitals at his New York studio on October 16 and 23. These programs included comments on the canon, prelude, toccato, invention, fugue, early sonata, symphony and vocal forms, as well as intermezzo, scherzo, capriccioso, early concerto and overture. At both recitals Mr. Gabriel was assisted by Mathilde Prezant, soprano. One of the forthcoming events on this course embraces dance forms, when the pianist-lecturer will be assisted by Anita Case, dancer, who is to illustrate the nature of the chaconne, pavanne, gavotte, mazurka, jota, bolero and other musical forms.

Burdino Engaged for Opera in Balkans

French Tenor to Sing Roles in Many Countries—"Voice with Thought Behind It" His Artistic Credo

PARIS.—André Burdino, French tenor, was seen in his apartment here—his balconies command one of the finest views in town—upon his return from the Balkan States. He had been singing all summer, he said, at the State Theatre of Belgrade and the National Theatre of Zagreb (twenty appearances at the latter), appearing in such operas as Werther, Manon, Boheme and Tosca. During the summer he was also heard in these and other operas at Vittel, Spa, and early in October sang in Tosca twice at La Monnaie, Brussels.

"I am now going to Toulouse," he said, "for five performances of Romeo, Werther, Manon and Carmen, and then a gala performance of Manon at Amiens. In November and December I sing in Belgrade, Zagreb, Lubiana, Prague, Vienna, and the State Opera of Berlin, being booked for such operas as Werther, Romeo, Carmen, Tosca, Boheme, Manon, Hoffmann, Sapho, Jongleur de Notre-Dame, and Lohengrin. After these appearances, I have bookings in Marseilles, Nice, at the Paris Grand Opéra, and the Opéra-Comique."

The interviewer quite naturally asked Burdino, "When are you going to give the Americans the chance to hear you?" "That," he answered, "depends upon the Americans. And it is difficult to answer your question as to which is my 'favorite' rôle. I love all rôles in which there is something to interpret as well as to sing. Voice without thought behind it does not mean much, but voice with active intellect behind it has an infinite range of meaning and power." I. W.

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Music Notes From Coast to Coast

(*Continued from page 25*)

SAN ANTONIO, TEX.—The Tuesday Musical Club (Mrs. Eli Hertzberg, president) presented Oskar Shumsky, violinist, in the first recital of the series of which Mrs. Paul Rochs is chairman and Mrs. Ed. Stevens, vice-chairman. The first group consisted of La Folia (Corelli-Kreisler) and Le Trille du Diable (Tartini-Kreisler) which displayed to the fullest extent this young artist's marvelous technic and a rich full, vibrant tone. His next number was the taxing concerto in G minor, op. 26 (Max Bruch). He received prolonged applause at its close. The final section consisted of compositions by Schumann-Kreisler, Dinicu-Heifetz, Brahms-Kreisler and Wieniawski. The Hora Staccato (Dinicu-Heifetz) had to be repeated. Recalls were necessary after each group and encores were granted at the close of the program. Vladimir Sokoloff gave splendid support at the piano.

Our Lady of the Lake College presented the Cincinnati Little Symphony (Walter Heermann, director), composed of fourteen leading members of the Cincinnati Symphony Orchestra, in a delightful concert. Compositions programmed were by Handel-Hart, Mozart, Pierné, Falla, Honegger, Grainger, Stringfield and Guion. Each of the numbers was given with the charm which only an organization of this kind can offer. Several encores were necessary.

The San Antonio Civic Opera Company (Mrs. Lewis Krams Beck, president) presented Romberg's tuneful The Desert Song in the Sunken Garden, before an audience which filled every available space. Leonard Seeley was the guest artist. The contrast of the two rôles—The Red Shadow and Pierre Birabeau—showed to fine advantage his splendid histrionic ability and rich, full voice. Josephine Black was well cast as Margot and acted and sang the part with naïve charm. Charles Stone was excellent as Sid El Kar. Lucile Cavanaugh was enticing as Azuri. Jack Blankfield, Rufus Craddock, George Lodoen and Louis Arbetter were cast in the lesser rôles and made much of them. George Tallman and Florence Saxon Busch evoked much laughter in the comedy parts of Benjamin Kidd and Susan. David Griffin conducted with excellent assurance. Charles Stone was stage director, assisted by Eric Harker. Much praise should be given these three gentlemen. Elizabeth Cunningham and Mrs. Orville Titman, sopranos, Lois Briggs, mezzo-soprano, and Rolly Hamilton, lyric baritone, sang enjoyable numbers at an informal musical evening held in the studio of Albert Herff Beze, lecturer and composer. The accompanists were Mr. Beze, Mrs. John Fitz-Gibbon and Mae Briggs. S. W.

Lois Lombard to Wed Hereward Wathington

Lois Lombard, student at the Institute of Musical Art, New York, is engaged to be married to Hereward Wathington, son of Sir Henry and Lady Wathington of Devonshire, Bermuda. Sir Henry is Mayor of Bermuda's capital. Miss Lombard is the daughter of the late Louis Lombard of Trevano Castle, Switzerland. On her mother's side she is a direct descendant of the Rev. Thomas Allen, the fighting parson of the Battle of Bennington in the War of the Revolution, and the later Thomas Allen, an LL.D. of Union College, who established and edited The Madisonian in Washington, D. C,. and was a prime mover in building America's first railroads west of the Mississippi River.

New York Concerts

(*Continued from page 14*)

dances and a few of the others were created by Miss Martin.

Miss Martin's repertoire is truly Iberian, for she studied dancing in the various provinces of Spain for three years and perfected her art under Jose Otero. On Senor Otero's advice she even became the pupil of matadors, whose art is closely akin to the dance. Her Alma Andaluza was created as a result of this special study, and in it she disports herself with agility and grace. A dark, slender beauty with brilliantly flashing eyes, Miss Martin has a gift for and an understanding of Spanish dancing which she ascribes to Castilian ancestry and a childhood and youth spent on a plantation in Cuba and travels and study in Spain. She appeared in a fetching selection of rich new costumes. In Farruca she substituted the snapping of fingers for castanets. Salvador Ibanez supplied guitar accompaniment for several of the numbers, and Louis Laughlin played piano solos. The audience showed its enthusiastic approval repeatedly.

Other Concerts

Joan Field, violinist, Town Hall, October 24, evening.

CONSERVATORIES and SCHOOLS

University of Michigan School of Music

ANN ARBOR, MICH.—Recent graduates of the University School of Music have secured positions in a wide area of communities. The list includes: Winifred Arthur, teacher of music, Grand Rapids, Mich.; Elizabeth Bentley, special study in Philadelphia; Mary Faber Bird, St. Theresa College, Minnesota; Rufus Bird, instructor in music, public schools, Belleville, Mich.; William Blanchard, supervisor of music, in Ohio; Margaret Burke, graduate study in the University School of Music.

Lynn Bogart, teacher of violin, Ithaca (N. Y.) Conservatory of Music; Ava Comin Case, instructor in piano, University School of Music; James Chase, instructor in music, Jackson (Mich.) High School; Helen Clark, teacher of music, Zeeland, Mich.; Grace Cushman, instructor in music, Teachers' College, New Britain, Conn.; Mary Danhof, teacher of music, Grand Rapids; Clyde Emert, teacher of music, Vocational School, Niagara Falls, N. Y.; Guy Filkins, organist and choir director, Central Methodist Church, Detroit.

Albert Fillmore, instructor in music and English, Freshman College, Mancelona, Mich.; Mary Fishburne, head of music department, Mary Baldwin School; Katharine Funkhouser, instructor of music, Dayton, O.; Romine Hamilton, assistant in violin, University School of Music; Edgar Headley, supervisor of music, Jenkintown, Pa.; Everett Hilty, organist, Episcopal Church, Miami, Fla.; Bernard Hirsch, acting director of the University of Michigan Band, and assistant in music, University of Michigan; Ernest Ibbetson, organist and choir director, Baltimore; Mary Kelly, teacher of music, St. Theresa College; Rexford Keller, member of music faculty, Ohio Wesleyan University.

Mary C. Kim, head of music department, Ehwa College, Seoul, Korea; Margaret Kimball, graduate study, University School of Music; Kenneth Kincheloe, graduate study, University School of Music; Maynard Klein, instructor in music, Tulane University; Virginia Koch, instructor in music, St. Mary's School, Wenosha, Wis.; Karl Kuersteiner, instructor of music, University of Kansas; Sarah Lacey, instructor in music, Hope College, Holland, Mich.; Lucile Lucas, teacher of music, Corunna, Mich.; Margaret MacGregor, instructor in organ, Simmons College; Margaret Martindale, teacher of music, Gary, Ind.; Mary Ann Mathewson, student, New York City; Thane McDonald, organist, First Methodist Church, Ypsilanti, Mich.; Leon Metcalf, instructor in music, Hartland, Mich.; Gladys Mohler, instructor in music and art, Clyde, O.; Vida Patten, graduate study, University School of Music; Melzer Porter, instructor in music, State Teachers' College, Millsville, Pa.; Maryetta Roop, supervisor of music, Maumee Valley Country Day School, Toledo, O.

Nathan Rosenbluth, instructor in music, Flint public schools; Richard Satorius, instructor in music, Freshman College, Dearborn; Roland Schafer, instructor of music, public schools, Ypsilanti; Robert Lyle Shumate, instructor of music, public schools, Saginaw; Dorothy Smith, instructor in music, Hazel Park High School; Mary Spaulding, social hostess, National Broadcasting Company, Chicago; Glen Stepleton, instructor in music, public schools, Hart; Margaret Swetman, graduate study, University of Southern California; Lynn Thayer, supervisor of music, Male High School, Louisville, Ky.; Paul Tompkins, organist, Michigan Theatre, Ann Arbor; Aralaine Wagstaff, director of music, high school, Springfield, Mass.; Edwin Weinberg, assistant in music, University School of Music.

Studio Notes

THUEL BURNHAM

Thuel Burnham, American concert pianist and pedagogue, and his associate Russel Wragg, composer-pianist, have opened the studios of the Burnham-Wragg Piano School, New York, for the season. After

THUEL BURNHAM

a summer of teaching at the Berkshire Summer Music Colony, which these two musicians conduct at Stockbridge, Mass., they find a heavy advance enrollment of students for the winter season in New York.

The Burnham-Wragg Piano School is again offering a free piano scholarship with Mr. Burnham. Applications should be made to Mr. Wragg, Steinway Hall, New York.

EDITH M. GAUDENZI

Singers from the New York studio of Edith M. Gaudenzi are entering on an active season. Vandy Cape has been engaged for one of the leading rôles in Leonard Sillman's new revue, Fools Rush In, opening on Broadway the middle of November. Miss Cape appeared recently in recital in her Singing Satires at the Hotel Astor, New York, for the Society of the Relief of the Aged. Gladys Fraissinet sang a program of French, German and English songs for the Ladies Auxiliary of the Newark (N. J.) Hospital. Dorothy Chapman sang October 27 on the Morning Parade over an NBC hook-up.

WILLIAM O'TOOLE

William O'Toole, piano pedagogue and author of Creative Piano Technic, will present Pescha Kalisman, twelve-year-old pianist, in recital at his New York studio on November 12. In addition to a program of standard works, little Miss Kalisman will offer original compositions and improvisations. She is to play the same program on December 3 for the Chorus of the Alumni of the Flemington Children's Choirs, Flemington, N. J.

(*Continued on page 30*)

Geiger and Shankman to Begin New Broadcasts

Elvira Rosina Geiger and Samuel Shankman, pianists, will inaugurate a new series of Saturday broadcasts today (November 3) over WBNX. Their first program is to be an all-Beethoven list. October 28, the two presented a duo-recital over WHOM, including arrangements from Gounod's Faust, a composition by Thom and Liebestraum of Liszt. The last was a solo by Mr. Shankman. The following day Mr. Shankman gave his weekly solo concert from WNBX. He recently concluded a cycle of sonatas and concertos on this station. One of the recent programs which Mme. Geiger and Mr. Shankman have sent out from WHOM was devoted to works of Weber.

Arthur Alexander Teaching in New York

Arthur Alexander, singer and teacher, who has been in California for the past ten years, has returned to New York and opened studios here. In addition to his teaching, Mr. Alexander has been devoting considerable time to composing and conducting. Since his arrival in New York, Mr. Alexander has had a number of his old pupils return for further study.

Press Comments

HANS KINDLER

Hans Kindler recently opened the fourth season of the National Symphony Orchestra of Washington, D. C. The Washington Post's review of the occasion was headlined: "Gala Audience Greets Opening of Symphony. Record Throng at Constitution Hall Recalls Dr. Kindler Six Times for Applause at Inaugural Concert." The Washington Daily News: "Crowds and Long Applause Greet National Symphony at First Concert of the Season." Washington Herald: "Kindler Leads to Triumph in First Concert." The Washington Star: "Orchestra in Triumphal First Concert of Season. Dr. Kindler and His Musicians of the National Symphony Recalled Many Times in Appreciation of Their Work."

Two of the notices of Dr. Kindler's conducting of the Philadelphia Orchestra at Robin Hood Dell this summer read in part: "In a summer of many conductors, Hans Kindler's fresh and vigorous conceptions were a welcome relief." (The Philadelphia Record). "Before the largest Sunday audience of the season, Hans Kindler, one of the most successful, if not the most successful, director visiting the Dell, conducted the Philadelphia Orchestra." (Philadelphia Public Ledger).

DIMITRI ONOFREI

Dimitri Onofrei, tenor of the San Carlo Grand Opera Company, has been appearing with that organization in Chicago. Of his portrayal of the title rôle in Lohengrin, Glenn Dillard Gunn wrote in the Chicago Herald and Examiner: "The performance was made notable, first by the distinguished art of Dimitri Onofrei, interpreter of the title rôle and by all odds the best that this generation is likely to hear. The velvet smoothness of his voice, the clarity and significance of his German diction, which surely bears a definite relation to his flawless vocal method, the dignity and force of his lyric address and of his impersonation alike, place his Lohengrin in a class with the greatest achievements of the contemporary lyric stage." Edward Moore in the Chicago Daily Tribune: "I am inclined to think that Mr. Onofrei is about the best Lohengrin I ever heard. His is the kind of voice that Wagner must have had in mind when he wrote the opera, semi-lyric and semi-dramatic, charming in quality, and with a glow to it that lights up every phase." Herman Devries in the Chicago American: "As for the interpretation of Lohengrin, first honors must go to the singer of the name part, Dimitri Onofrei. He is a great singer, and an excellent actor. Vocally, and in appearance and manner, he was an ideal embodiment of Wagner's hero. He was a delight to hear and to see."

Comments on Mr. Onofrei's singing of Rodolfo in La Boheme include those of Mr. Devries in the American: "Dimitri Onofrei, the Rodolfo, is certainly the best tenor we have heard in Chicago since the departure of Ferdnand Ansseau. He sang the Racconto in its original key, D flat, not a semitone lower, as many tenors do. His voice is remarkable in every register, and the high C which he gave in the first act duet was pure gold. The high B flats in the third act duet sounded like caresses. Such is the effectiveness of all the tones of that golden clarion." Mr. Gunn in the Herald and Examiner: "Long search among the leading opera companies of the world, or such as still function, will not disclose a lyric tenor better qualified to set forth the lush melodies with which Puccini packed this score than is Dimitri Onofrei."

JERZY BOJANOWSKI

Since coming to the United States from Poland not so long ago, Jerzy Bojanowski has conducted several orchestra and operatic performances in Chicago. Bojanowski, who was director of the Civic Opera in Lwow (Lemberg), of the Warsaw Opera and of the Warsaw Philharmony, is also known to concert-goers in Prague and Dresden, where he has made guest appearances.

When he led the performance of the opera Halka, by the Polish composer, Stanislaus Moniuszko, at the Civic Opera House in Chicago on October 21, the Daily News critic said that "Bojanowski conducted with his accustomed mastery a score whose innumerable beauties he must have rejoiced to display so eloquently upon foreign soil." The Herald and Examiner reviewer called him "a conductor of force and experience."

GRISHA GOLUBOFF

Grisha Goluboff, boy violinist, was guest of honor of the faculty of Yale in a program on October 16. The New Haven Evening Register's review of the event noted in part: "Grisha Goluboff played a program of violin music before an invited audience in the lounge of the Graduate School Tuesday evening. There was a large audience, enthusiastic in its demonstrations of approval.

"To speak of Grisha Goluboff as a boy violinist is to suggest limitations which do not exist in the technic and interpretation of this artist. Here is the straightforward and simple assurance of manner which only youth knows, and a calmness of spirit which no adult can possess in its rarest form. Were one to be carried away with amazement there would be ample reason, but there are more solid qualities in Master Grisha's playing which will develop rather than pass away with the years." The critic comments favorably on the young artist's playing of the Brahms sonata, op. 108, in D, the Bach Chaconne and other numbers, and concludes: "The fullness of tone and rhythmic motivation displayed in Master Grisha's handling of these numbers was enough to convince the most despairing of his absolute mastery of his instrument. Even the difficult passages were tossed off like an orangeade."

GRISHA GOLUBOFF

BIANCA SAROYA

Bianca Saroya, leading soprano of the San Carlo Grand Opera Company, won favorable comment in the Chicago press during the organization's season in that city. Herman Devries, in his review of one of the performances of Aida, said: "Bianca Saroya, the Aida, has all the attributes of the *prima donna assoluta*—voice, intelligence, style, excellent acting and flawless diction. She is as good to look at as to hear." Robert Pollak in the Chicago Daily Times: "The handsome Bianca Saroya (Aida) sang lusciously. She owns a warm, sympathetic, dramatic soprano that rings accurately into every corner of the house." Eugene Stinson in the Chicago Daily News: "Bianca Saroya, probably the busiest opera soprano in American opera, was the Aida, as is usual in Mr. Gallo's production of this indispensable masterpiece. That a voice so unsparingly used as hers bears so few marks of fatigue is due to its excellent system of production, and this is founded upon a very beautiful *mezza-voce which* Mme. Saroya used most effectively last night." Edward Moore in the Chicago Daily Tribune: "When Aida is given again you will be ready to applaud Miss Saroya once more, not only for the sheer caressing loveliness of her voice but for the wistful tragedy that she puts into both singing and demeanor. She is the Aida that you care to remember."

Mr. Stinson of the Daily News said of her performance as Santuzza in Cavalleria Rusticana: "Miss Saroya's voice is of the finest texture and she sang beautifully." Mr. Gunn in the Herald and Examiner: "Mme. Saroya is surely one of the notable dramatic sopranos of the generation and one of the great Santuzzas."

ANATOL RAPOPORT

Anatol Rapport, young American pianist, who recently returned after completing his studies in Europe in the master classes of Dr. Paul Weingarten in the Fachhochschule für Musik at Vienna, in the composition classes of Dr. Josef Marx in the State Academie and in the school of conducting under Oswald Kabasta, made his Chicago début on October 21.

Reviewing the recital, Glenn Dillard Gunn stated in the Herald and Examiner: "Ana-

(*Continued on page* 30)

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Press Comments

(Continued from page 29)

tol Rapoport, Russian-American pianist, who made his artistic beginnings in Chicago, and left here a nascent virtuoso, returned yesterday afternoon to open the Bertha Ott recital series in the Studebaker, and to convince the multitude there assembled that his European triumphs have been genuine. The years have brought him an unusual degree of artistic maturity, for he is still in his early twenties, yet commands the resources of his instrument with unusual completeness. That his musicianship is of an equally high order one may conclude from the fact that his delivery of such masterpieces as the Beethoven Eroica variations—which, I believe, never have been played here before—the Bach-Busoni Chaconne and the Funerailles of Liszt achieved the kind of pianistic address which was distinguished at once for its eloquence and its stylistic purity."

Herman Devries wrote in the Chicago American: "At the Studebaker yesterday afternoon Anatol Rapoport, a young but great pianist, gave his début recital in Chicago. He opened his program with Beethoven's Eroica variations, and his performance is a delight to remember. The two sonatas of Scarlatti that followed would in themselves be sufficient evidence to establish his supremacy among the younger masters of the keyboard. In the Gavotte with Variations by Rameau it was apparent that Mr. Rapoport's talent can cope with any variations, whether of mood or technical command. The first half of the concert concluded with Busoni's stupendous transcription of the Bach Chaconne, played with the power and musical understanding that such a giant work demands. It was a great début, and established a name to be reckoned with."

Edward Moore of the Tribune wrote that starting with a striking personal talent, Rapoport's five years in Vienna have permitted him to build up some rather great accomplishments; that "he is a virtuoso of the keyboard, delighting in glitter, rapidity, and thunderous force. He is also a musician who has given thoughtful intelligence to his interpretations."

ALICE MOCK

Alice Mock sang the rôle of Mimi in La Boheme with the Cosmopolitan Opera Company at the New York Hippodrome. The Times said of her performances: "Miss Mock sang with intelligence and feeling." The Herald Tribune noted: "Miss Mock, a California soprano, who was a member of the Chicago Civic Opera from 1928 to 1932, gave a likable impersonation of Mimi. The tone was usually clear in quality and well produced." The New York World-Telegram: "Mimi, entrusted to the musicianly qualities of Alice Mock, became a real and lifelike portrait even unto death. She was accorded several minor ovations during the course of the evening." The New York Evening Journal: "Miss Mock sang with charming ease and lightness. Her voice is not big, but she was thoroughly at home in the part, and the quality of her singing was a pleasant surprise. The large audience took note of it."

Studio Notes

(Continued from page 28)

MARCELLA GEON

Marcella Geon has opened her season at the Sherman Square Studios, New York, beginning what promises to be an active teaching season. Miss Geon spent the summer in Cleveland, resting and preparing programs for the winter. She broadcast several programs over WTAM and WGAR.

Miss Geon's New York studio recently was the scene of a musicale given by Mme. Verne and Miss Geon. An informal musical program was presented by the Misses Sanderman and Prefer and little Toby Schwartz, who also played a duet with her mother, Mrs. Bess Schwartz. Others appearing were William Sanderman and Rio Rossi. The latter, a guest artist, has been appearing over the radio.

Miss Geon assisted Eric Frederic in his September programs on WINS.

Pupils have been enrolling in the piano classes, continuing their work from last year or beginning Miss Geon's method of training. The singers also are planning their repertoire for the winter, many of them taking advantage of the sight-singing classes.

CLAIRE SVECENSKI

Claire Svecenski, pianist and pedagogue, is offering a scholarship for a student of piano. Miss Svecenski has coached periodically with Harold Bauer and Josef Hofmann for several years, after which she became a member of the faculty of the Curtis Institute of Music. Candidates for the scholarship should apply in writing to Miss Svecenski at 522 Steinway Hall, New York.

MABEL M. PARKER

Mabel M. Parker, vocal teacher of Philadelphia, has among her pupils several who are active in concert. Among these is Cora Wilson Greenwood, whose programs of character sketches and original monologues are frequently presented. Among Mrs. Greenwood's recent engagements was one at the Modern Club of Philadelphia. She also appeared with Dorothy Johnstone Baseler, harpist, and the Orpheus Quartet at Haverford, Pa., and in a benefit program

MABEL M. PARKER

for the social service department of Burlington County Hospital. Ruth Fowler, another Parker pupil, is preparing a recital which she will give early in November.

MARIE DE KYZER

Camilla Nunno, soprano, Bertram Brinkerhoff, tenor, Gordon Goodrich, pianist, and Charlotte Homer, accompanist, appeared at a musicale given October 21 by Marie De Kyzer at Jackson Heights, N. Y., before a large invited audience. The singers were heard in two groups of songs in Italian, French and German, also singing solos and a duet from La Boheme.

I SEE THAT

(Continued from page 21)

Fred Patton will take the rôle of the Wanderer in the last act of Wagner's Siegfried in a program given by the Boston Symphony Orchestra under Dr. Serge Koussevitzky at Symphony Hall, Boston, November 2 and 3 and December 30.

* * *

Rudolph Ganz, American pianist, composer and conductor, will be heard on the Sentinels Serenade broadcast in a program of piano numbers over WEAF, November 4. He is to include Rachmaninoff's prelude in C sharp minor, Chopin waltz in the same key, Liszt's Liebestraum and March Wind by MacDowell.

* * *

Westchester County's first Recreation Exposition opened on October 30 in the County Centre, White Plains, N. Y., and will be conducted through November 6. Commercial dispensers of amusement, non-profit making clubs and community associations, and individual recreational leaders take part in the show.

* * *

Viola Philo, soprano, sang Mana-Zucca's I Love Life over WJZ on October 21. The singer presented this number all week at the Radio City Music Hall, New York, five times daily. On October 22 it was sung in duet form by Evan Evans and Mary Eastman.

The American Guild of Organists, the National Association of Organists and the Hymn Society united in a conference on congregational hymn singing at West End Presbyterian Church, New York, on October 24. An address was delivered by Rev. Robert W. Searle, D.D.

* * *

Louise Gerard-Thiers gave the first of her season's musicales at her New York studio, October 28; several artist-pupils sang.

* * *

Sven Holst Grubbe, baritone, won first prize at the amateur program, awarded by Station WMCA on October 14, Helen Garvey, soprano, gave a début recital previous to that, singing arias and Italian, German and French songs. Both artists are studying with Milford Jackson.

* * *

The harp scholarship given each year by the Madrigal Society of New York has been won by Frances Dunn of San Francisco. This provides for a term's study with Marie Miller.

* * *

When Dr. Serge Koussevitzky presents the last act of Wagner's Siegfried with the Boston Symphony Orchestra at Symphony Hall on November 2 and 3 and December 30, Elsa Alsen will sing Brünnhilde.

* * *

Another recital date for Richard Crooks on the Pacific Coast this season will be in Oakland, Cal., December 3. The performance takes place at the Civic Auditorium under the management of L. E. Behymer for The Forum of that city.

* * *

Leon Carson, tenor, was heard in a lecture-recital program on October 3 at the Staten Island Woman's Club, New Brighton, N. Y. The recital was devoted to native American composers and their music. Vera J. Kerrigan was at the piano for Mr. Carson.

* * *

Dorothy Essig, contralto, and Helen Berlin, violinist, with Marion Engle at the piano, gave a recital at the Hotel Esplanade, New York, on October 31.

* * *

The weekly two-piano program broadcast by Frances Hall and Rudolph Gruen from WEAF will consist on November 11 of numbers by Bach-Maier, Scarlatti and Schubert-Liszt.

* * *

Paul Generi, artist-pupil of Albert Brouse, has been engaged as baritone of St. George's P. E. Church choir, New York.

* * *

Charlotte Roze left for Hollywood, Cal., where she will coach a movie star in her next Spanish film. She has collaborated with Mattie Kurtz and Harold Green on a theme song for a new talking picture. Don Grady, Sue Alexander and Jack Welden, her pupils, are engaged for a radio hour.

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THE SITTIG TRIO AND VIRGINIA REA IN THE POCONOS.

Left to right, Fred V. Sittig, pianist; Margaret Sittig, violinist; Virginia Rea (Mrs. Edgar H. Sittig), coloratura soprano; Edgar H. Sittig, cellist.

MARIE POWERS,

American contralto, at the Chopin Monument in Warsaw, Poland.

GRETE STUECKGOLD,

soprano of the Metropolitan Opera, arrived in America on September 19 by the SS. Columbus. Mme. Stueckgold sings each Saturday night over WABC on the Chesterfield Hour. (Photo by Cosmo-Sileo Co.)

THE VIENNA CHOIR BOYS

and their nurse ready to act as servants to the "paying guests" at the Hotel Wiener Sängerknaben, the boys' summer home in the Tyrol mountins. This season the group comes back to America for their third transcontinental tour.

LODOVICO ROCCA,

composer of the opera Il Dybuk, which had its premiere last spring at La Scala. (Photo by M. Camuzzi.)

NATHAN MILSTEIN

on the porch of his Swiss summer home. With the Russian violinist is Gitta Gradova, American pianist. (Photo by Paul Bechert.)

JOSEPH SCHUSTER,

former solo cellist of the Berlin Philharmonic Orchestra, has taken up his residence in America. Mr. Schuster played a program before an invited audience of artists, critics and prominent music-lovers at the New York studio of I. A. Hirschmann on October 14. His offerings included Adagio (Bach), Variations in E flat (Beethoven), sonata (Boccherini), Fantasiestücke (Schumann) and sonatine (Weber). The preceding day he appeared for the Hungarian Club at the Hotel Lismore, New York.

JOHN BARR

sang the part of Rhadames in the production of Aida sponsored by the New York Federation of Music Clubs and presented at Geneva, N. Y., on October 10. This was the first performance in a projected state-wide opera tour.

(See Inside Front Cover for Additional News Pictures)

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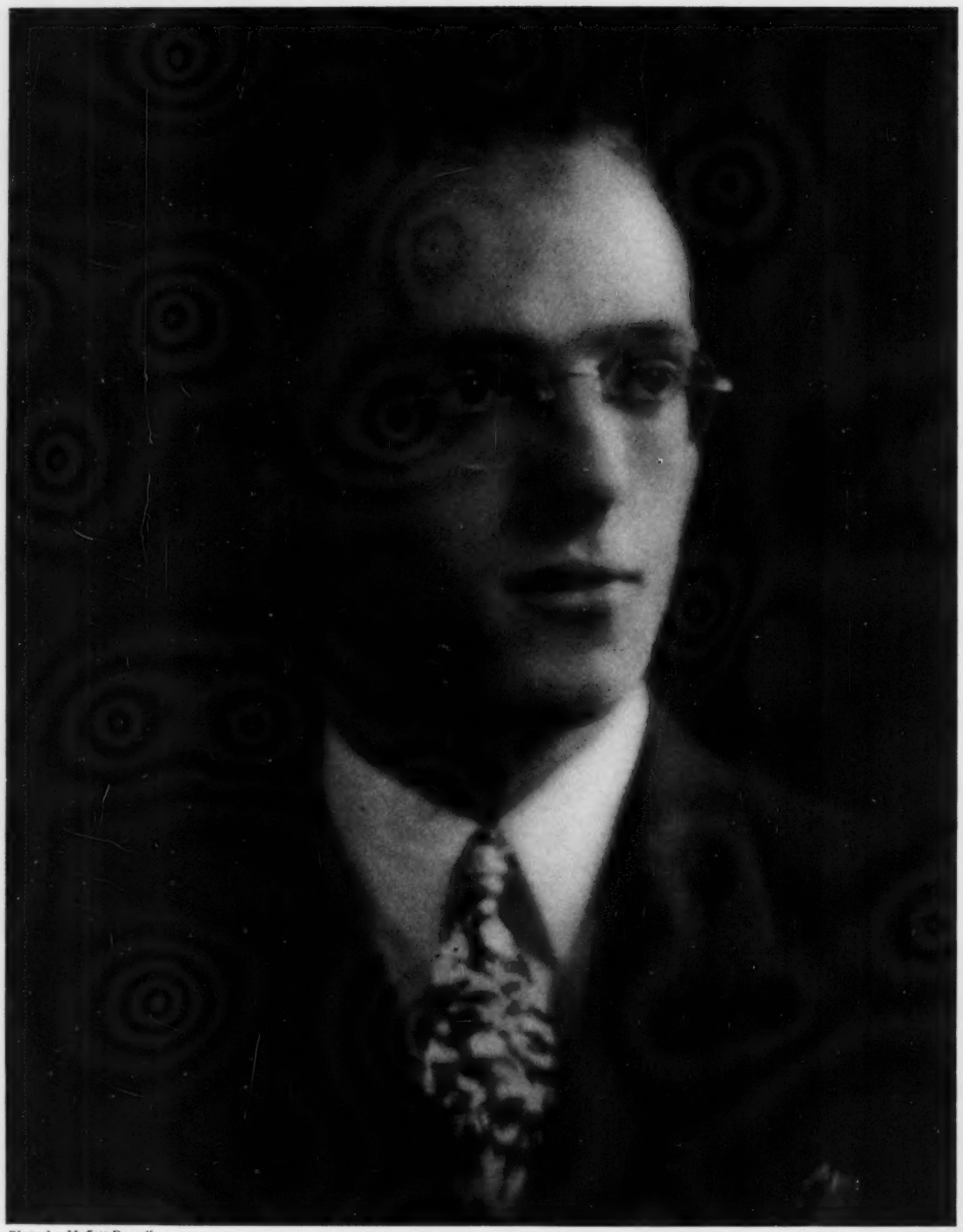

Photo by Moffett-Russell

ANATOL RAPOPORT

Pianist

Made His American Debut at the Studebaker Theatre, Chicago, October 21